MAXIMUMROCKNROLL

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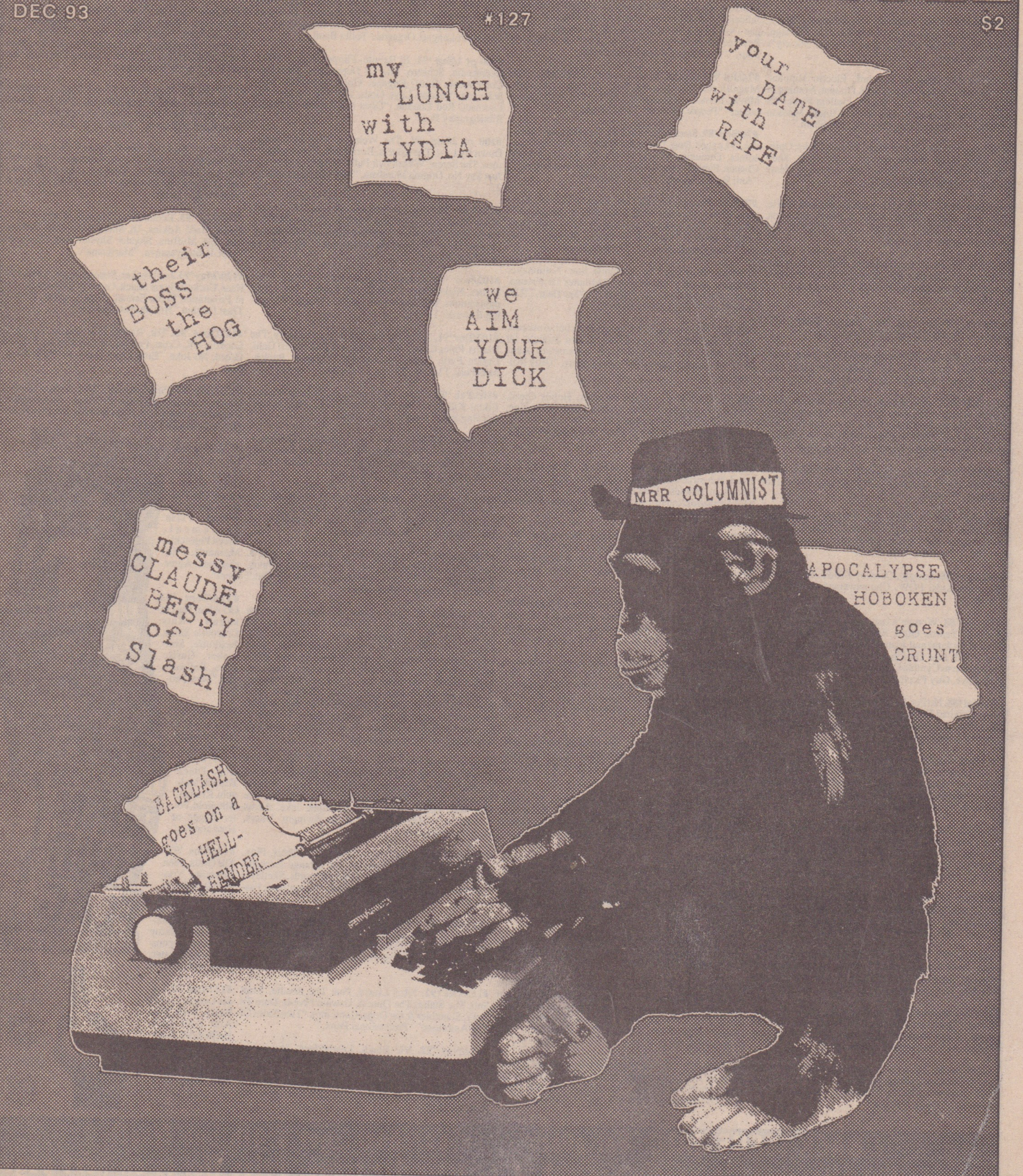

MAXIMUMROCKNROLL MAXIMUMROCKNROLL MAXIMUMROCKNROLL

MAXIMUM ROCKNROLL IS A MONTHLY PUBLICATION. ALL WORK IS DONATED AND NO ONE RECEIVES ANY SALARY. ALL PROCEEDS ARE EITHER INVESTED IN TECHNOLOGICAL IMPROVEMENTS OR GO TO OTHER SIMILARLY NOT-FOR-PROFIT PROJECTS. ANYONE IS WELCOME TO REPRINT ANYTHING FROM MRR, BUT PLEASE LIST MRR AS SOURCE CREDIT.

#15/July '84. Siege, Tesco the Vinyl Junkie, Apostles, Target Video.

#43/Dec '86. Varukers, BGK, State Of Confusion, Stetz, Crash Box, Dehumanizers, Creeps, Nasal Sex, Billy & The Willys, "Child Abuse."

#46/Mar '87. False Prophets, Misanthropic Charity, Anti-Cimex, Cagalhoes, Ax/ction Records, Damage, Face First, Brains Of Humans, "Prisons: Society's Greatest Crime."

#47/Apr '87. Heresy, Ripcord, Electro Hippies, L'Attentat, Condemned Attitude, Dissent, Nothing In Particular, Capital Scum, Bomb, Useless Pieces Of Shit, Quod Massacre, Desperate Minds, Manson Youth, I Refuse It, Depo Provera, "Populism."

#48/May '87. Mr T Experience, Wimpy Dicks, Opinion Zero, KGB, Insted, Unrest, Desecration, Shell Shock, Gore, Subvert, Th'Inbred, Accused, "Jesse Helms," "H1 Work Permits."

#49/Jun '87. COC, Short Dogs Grow, Painted Willie, Diddly Squat, Pin Prick, SAD, A Priori, Infection, "Shred Of Dignity," Flipside zine, "AIDS & The Sexual Counter-revolution."

#50/Jul '87. Newtown Neurotics, Bulimia Banquet, Indigesti, Euthanasia, RF7, Lethal Gospel, Sedition, Grumpforts, Screeching Weasel, "Putting On Shows In The UK."

#51/Aug '87. Isocracy, Nick Toczek, Stikky, SDI, Ruido De Rabia, "Ideological Fanaticism."

#52/Sep '87. Crucial Youth, Bad Dress Sense, Filthy Christians, Baby's Got A Gun, Fratricide, The Sins, Krull, Bomp magazine, "Secret Govtt In America."

#55/Dec '87. Culture Shock, The Web, Intense Mutilation, Where's The Pope?, Dan, Duck Duck Goose, Stevie Stiletto, Fail-Safe, Hong Kong punks, "Draft Registration," "Thinking About Eating: Vegetarianism," "Pacho Mama: Nature And Technology."

#58/Mar '88. Firehose, Squandered Message, Sheer Terror, CBMT, Zalozba FV, Will Shatter, Victor H of Alchemy Records.

#59/Apr '88. Va Bank, The Plague, Foundation, Black Uniforms, Damage, Four Walls Falling, Nazdor, Majority Of One, "Inconnu & the Hungarian Underground," "Pacifica vs the FCC."

#60/May '88. Scream, Cowboy Killers, Flitox, Subterranean Kids, POW, Chumawamba on Northern Ireland.

#61/Jun '88. Women's Issue with Frightwig, Mecca Normal, Yeastie Girlz, Burning Bush, Bitch Fight, Ruth (Mordam) and Joanna (De Konkurrent), "Nicaragua with Jane Guskin," Positive Force DC sexism discussion w/Cynthia Connolly, Amy Pickering, Alex MacKaye, Guy Picciotti.

#62/Jul '88. No For An Answer, Panx Romana, Filthy Few, Original Disease, Political Silence, Hate Crew, Gna Gna, Boo Hiss Pffht, Steve Ignorant on Crass, "Native Land Rights."

#64/Sep '88. Flux Of Pink Indians, Walking Seeds, Naked Angels, Hungry Trolls, Art Phag, When People Were Shorter And Lived By The water, Sentimiento Incontrolable, Boom & the Legion Of Doom, Wig Torture, "Preventing Rape."

#65/Oct '88. SNFU, Social Distortion, High Circle, Les Thugs, Feed Your Head, Attention!, Fear Of God, Spongetunnel, Oncle Slam, KBO!, Really Fast Records, @narchy Conference in Toronto, "NYC Riots", "The End Of The World As We Know It."

#67/Dec '88. Pagan Babies, Thatcher On Acid, Joyce McKinney Experience, Adolescents, Murray Bowles mimi-photo zine, "Federal Investigators and Your Rights," "Ed Meese and Pornography."

#68/Jan '89. The Ex, Sham 69, Hotalacio, Last Option, Herb Tarlicks, Não Religão, Sonic Disrution Theory, Sanov 1, SSDC, "Top 15 Albums Covers," "A Trip To Communist Cuba," "Skins and Nazis."

#69/Feb '89. Bad Religion, Annie Anxiety, Forgotten Rebels, Decadent Few, Sick Of Intolerance, Breakdown, False Hope, Youngblood, Media Children, "South African Political Landscape."

#70/Mar '89. DOA, Spermbirds, Agent 86, The Walking Ruins, City Indians, Seizure, Cadavres De Niños, "GG Declares Suicide." "Eugene Gardens In East Germany," Doug Minkler.

#72/May '89. Naked Raygun, 7 Seconds, Jingo De Lunch, Die Trottel, Glee Club, Sociedad Violenta, Alternative Inuit, BFD, Maaseudun Tulevaisuus, Amnesia, Hate X9, Blu Bus Records, "Big Mountain Relocation," "Technology."

#73/Jun '89. Crime, Fidelity Jones, Maggot Sandwich, Jailcell Recipes, Bambix, Earth Army, The Dread, Organ Donors, Dawn Of Liberty, No Alternative, "Nazi Resurgence in Germany," "Book Your Own Fucking Tour," "Nightline TV Discrimination."

#74/Jul '89. Dissent, Moral Crux, Neutral Nation, The Magnificent, Brotherhood, Bolt Thrower, Desperate Minds, Bristol's Kronstadt Club, TV Smith, "Mozambique," "People's Power: Two Decades."

#76/Sep '89. Steel Pole Bath Tub, Tim Kerr, No Empathy, 3 Legged Dog, Underdog Records, Fiendz, Gruesomes, Drowning Roses, Freaks Of Nature, Second Chance, Funeral Swans, "Palestine, Israel and Intifada," "Anti Racist Action," "Burn Your Flag."

#78/Nov '89. Majority Of One, Ludwig Von 88, Slapshot, Rocks, Berurier Noir, Society Gone Madd, Mistaken Identity, Conspiracy Of Equals, Schpoostik Hospital, Momido7, "Touch & Go Retro," "Positive Force DC," Anti Racist Action," "German Squats.

#81/Feb '90. Hard-Ons, Concrete Sox, Naturecore, Blockade, Public Humiliation, 7 Minutes Of Nausea, Colera, Rhythm Collision, Zero Boys, "See Hear," "UK Indie Press," "Panama Invasion."

#82/Mar '90. Nausea, Les Garcons Boucher, Antiseen, Abs, Neanderthal Sponge, SS-20, Scared Straight, Oi Polloi, Malachi Krunch, PAinful X-tremeties, Aku-Aku, "Milkbone Collective," Kevin Army, "Dirty Rotten Press."

#83/Apr '90. Jerry's Kids, Dezerter, Helios Creed, Samiam, Decadence Within, Coffin Break, Alienation, Dryrot, Psycho Squatt, Red Letter Day, Headstrong, Bone Shavers, Flagrants D'Eli, "The Shadow," "War On Drugs."

#84/May '90. Cringer, No Use For A Name, DI, Sofa Head, Industrial Suicide, Serial Killers, Citizens Arrest, Radiation Sickness, First Strike Records, "Germany's Move Towards Reunification," "Homelessness In America," "Old Aussie Punk."

#87/Aug '90. Capitol Punishment, Mudhoney, Go!, Hippycore, Jawbreaker, Polska Malca, Angry Son, AIM, Richie Stotts, The Lost, Die Schwarzen Schafe, Intense Mutilation, "Old Canadian Punk," "Redwood Summer."

#88/Sep '90. The Creamers, The Fixtures, Mega City 4, Dead Ends, Dandelion Adventure, Maniacs, Fiendz, Sludgeworth, Kolaborancji, Admiral, Crankshaft, Sleep, MTA, Long Cold Stare, 8-Bark, "Iraq's Boogey Man."

#89/Oct '90. The Offspring, Glee Club, Indecision, Sanity Assassins, Grant Hart, Monsula, Strike Out, Apocalypse, Subvert, Haywire, Corn Flakes, Scuffy Tearaways, Dead Steelmill, "Subway Arts," "Racism," "US Aims In Sending Troops to Saudi Arabia," "Old Italian Punk."

#90/Nov '90. The Dwarves, The Radicts, Peggio Punx, Inside Out, Silverfish, Voodoo Glowskulls, Nuisance, Resistors, 2 Car Family, Special K, Ravings, Choke, 2 Million BC, 4Q.

#91/Dec '90. Poison Idea, Warlock Pinchers, Tijuana In Blue, Headspring, Hacesja, Out Loud, Ultra Violet Eye, Birth Defects, The Big Thing, "Gainesville Girls," "Japanese Racism In America," "Marlboro Boycott."

#92/Jan '91. Citizen Fish, Citizens Arrest, Derelicts, The Mummies, RDF, The Blisters, Black Bird, Colombian Neckties, Downside, Caustic Soda, Anodize, Zyklon-B, The Gits, Comb, Intent, "US Provocation and Iraqi Invasion," "US Covert Military Supplies To China," "NY and Berlin Squats."

#93/Feb' 91. Chumbawamba, Snuff, The Fluid, Les Cadavres, Meat Shits, Psycho, D2D, Informers, "The CIA In Italy," "Paris Riots."

#94/Mar '91. Karma Sutra, Laughing Hyenas, La Polla Records, Mr T Experience, Internal Autonomy, Rats Of Unusual Size, Herb Garden, CRI, Eye Hate God, "Skintronic Zine," "World War 3 Illustrated," "War Resistance," "New World Order," "Jeff Paterson," "War Censorship."

#96/May '91. "Soviet Punk" with Russian rock press, Moscow Rock Laboratory, Naive, DSK, Cramp In The Leg, Dumb, JMKE, A...Yee, ANCH, Newies, Auktsion, Grazhdanskya Oborona, Sailors Silence.

#97/Jun '91. NoFX, Kortatu, Carcass, Gargoyles, Nip Drivers, Nuisance, Johnny Puke, Uniform Rejection, Comb, Recalcitrants, Puzzlehead, Strelnikoff, Straight Youth, "White Nights," "DC Demos," "Culture Of Violence."

#99/Aug '91. Tesco Vee's Hate Police, 411, Slum Turkeys, Helmet, Sideshow, C/Z Records, Dionysus Records, Dangerhouse Records Retro, Jobbernowl, Intent, Bush League, Orgasmic Toilet Band.

#100 pt 1/Sep '91. Ill Repute, Flipper, Nukey Pikes, Necracedia, Scherzo, Fitz Of Depression, Germbox, Crackhouse, Burn, Engage, Commonwealth, Ruth Schwartz, Voodoo Love Gods, Eye For An Eye, Ne Luumaet, Red London, "Does MRR Suck?", "MRR Bibliography Pt 1."

#100 pt 2/Sep '91. The Weirdos, Victims Family, Down By Law, The Rotters, Rorschach, Northen Bushmen, The Screw, Wheelchair Full Of Old Men Records, Just Say No, Dogma Mundista, "MRR Bibliography Pt 2."

#101/Oct '91. The Lunachicks, Specula, The Dread, Pagan Easter, The Avengers, The Lost, Cowboy Killers, Really Red, "Epicenter Zone and Blacklist Mailorder," "Report From The Moscow Barricades," "The Trouble With Revoltions."

#102/Nov '91. Intense Degree, Jello on P.C., Gray Matter, Nicky Garratt, One Blood, Bob of Vinyl Communications, The Cruel Elephant Club, Words Of Warning Records, The Fix.

#103/Dec '91. Sympathy For The Record Industry, The Didjits, Phleg Camp, Apostates, Jesus Lizard, Jeff Dahl, Urgent Fury, Strongbox, Eversor, Tripwire, Punishment Park, TVTV$, "Devon's Vacation," "Hippy Porn."

#105/Feb '92. Nation Of Ulysses, Screeching Weasel, Bikini Kill, Surf Weasel, Scheleprock, The Dickies, Burning Bush, Davy Jones Locker.

#106/Mar '92. Wat Tyler, The Cynics, The Deviators, Verbal Assault, Philippine Violators, Slam Suzzanne, Molodoi, "Women Regaining Control: Health Care," "Attica 20 Years Later," "H.E.A.R."

#107/Apr '92. The infamous April Fool's issue with The Fastbacks, Naked Aggression, Mono Men, The Richies, Golpe Justo, Dawson, Cross, Nirvana, Blind Spot, "Safe Sex," "Popsicle Festival."

#109/Jun '92. "Absolutely Queer" issue with Tribe 8, Pansy Division, Bruce LaBruce & Vaginal Creme Davis, Donna Dresch, "Queer Skinheads," "Coming Out," "Political Fantasy & Manipulation."

#110 pt 1/Jul '92. "Punks Over 30" issue with George Tabb, Steve Ignorant, Joey Shithead, Ian Mackaye, GG Allin, Tom Pig, Tommy Strange, Al Flipside, Bob Mould, Peter Plate, Boff Presley, Big Frank, Brian Edge, Dale Stewart, Bruce Pavitt, Calvin Johnson, Dave MDC, David Hayes, Dick lucas, Lawrence Livermore, Mykel Board, Jeff Bale, Tim Yo, Doc Dart, Murray Bowles, Glen Friedman, Greg Ginn, Jeff Pezzati, Jello Biafra, Joey RamoneMetal Mike, Pushead, Ron Wright, Leesa Poole, Stephan Ielpi, Thurston Moore, Ted Falconi, Vic Bondi, Dirk Dirksen, Ruth Schwartz, plus Upright Citizens, "Nirvanification."

#110 pt 2/Jul '92. "Bay Area Update" issue with J Church, Wynona Riders, Gr-ups, The Aborted, Special Forces, Rancid, Bumble Scrump, Strawman, Paxston Quiggly, Lung Butter, Good Grief, George Hated, The List Man, Grotus, Jack Acid, Grimple, Juke, Aaron Cometbus, Johnny Peebucks & the Swingin' Utters, Eggplant, Gag Order.

#111/Aug '92. Huasipungo, Real Cool Killers, Flux, Superchunk, Cosmic Psychos, Dr Strange Records, Pollution Circus, Erica Beck of Boy Records, Shelley's Children, Simple Machines Records, "Sexuality & Fascism."

#112/Sep '92. Steve Albini, Pain Teens, Nations On Fire, Bimbo Shrineheads, Amen, Rattail Grenadier, Sins Of The Flesh, TDF, Frogs Of War, Hedgehogs, Jo, Severance, 404 Willis, Fobia Collective, "NY Punk Clubs History."

#113/Oct '92. Jesus Lizard, Pete The Roadie, Svart Sno, The Stalin, The Queers, Oswald Five-0, Dare To Defy, Slaughter & the Dogs, Contempt, "Two Tales Of The Americas," "Professional Punx."

#114/Nov '92. Vic Bondi, Leatherface, Jonestown, Flaming Midget, Deconstruction, No Idea fanzine, 8-Bark, SNFU, Moral Crux, PKRK, The Overcoat, Flaming Demonics, Malignus Youth, Total Chaos, Unborn-SF, Transmisia, Hubert Selby Jr, "Election 1992: To Vote Or Not."

#115/Dec '92. Smut, Gas Huffer, The Gits, Underdog Collective, The Undead, Bugout Society, Mind's Eye, Thighmaster, Public Descent, The Wallmen, The Bollweevils, Bad Genes, Lumpen Proletariat, Landfill, Booby Trap, "Scenes From The Drug War," "Avoiding The Draft."

#116/Jan '93. The Diesel Queens, Bush League, Affirmative Action, Ken Sanderson, Genbaku Onanies, Schlong, Karen Black, AOS3, Killing Time, Charta 77, Sleeping Body, Coprofilia, Are We Dead Yet, Social Outcast, Godbox, "Getting The Point: An East Bay Needle Exchange."

#117/Feb '93. New Bomb Turks, Gaunt, Antiseen, Los Crudos, Naked Angels, Bivouac, Hell No, Souris Deslinguee, Sour Mash, Oiler, Datapanik Records, "Mad Ratts of Russia," "MDC in Russia."

#118/Mar '93. Long Beach punk: Red Aunts, Ken All-Nite Rocker, Das Klown, Humpers, This Is Edwin; Last Man Standing, Tsunami, Man Is The Bastard, Didjits, Lou Giordano, Vicious Midgets, Dan & Dave Punk, "Twist"

#119/Apr '93. Econochrist, Insaints, Blaggers ITA, Spoke, Hasil Adkins, 16, Snair, Sham Pain, Spiderbait, Spit Muffins, Shyster Shyster And Flywheel, Volpi Vadoplyassova, "Marijuana".

#120/May '93. Jawbreaker, Supercharger, Avail, Lük Haas, Cockpit, Sugar Shack, Groovy Ghoulies, Lumpin Proletariet, Fobia Estatal, Negu Gorriak, Dolf of Trust fanzine, "British Anti-fascism".

#121/June '93. Tilt, Rancid Hell Spawn, Lockjaw, Lookout UK, Crust, Facepuller, Inflatables, Positive Greed, No Joke, "Emo Boy's Guide to Thrift Shopping."

#122/July '93. Sparkmarker, Grey Spikes, Smear, Desert Culturel, Rhythm Collision, Subterranean Records, Velocity Girl, Schwartzeneggar, Pleum, Pilgrims, House Of Faith

#123/Aug '93. Lungfish, (ego), Plainfield, Quincy Punx, The Hidden, Bombs For Whitey, False Sacrament, Green Popsickle, Mersault, "Engagement Agreement"

#124/Sept '93. GG Allin, The Unknown, Ruts, Crocodile Skink, Jackknife, Shitmaker, Garlic Boys, Bollweevils, "Meat People"

#125/Oct '93. Chaos UK, Not So Happy, Stand Co, C.D.F.L., Bap, Disco Biscuit, Malachi Krunch, Blindfold, Peter Bagge of Hate comics.

#126/Nov '93. The Gears, Teen Generate, Voodoo Glow Skulls, Sinister Six, Sad Pygmy, Moving Targets, Indian-@narchy, Destroy TV, Ayn Imperato, Bucky Sinister, Dave McCord.

#127/Dec '93. Lydia Lunch, Claude Bessy, Boss Hog, Aim Your Dick, Hellbender, Backlash, Apocalypse Hoboken, Dots, Struggle, Stovebolt, "Rape."

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COVER: Mekon Monkey

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WANNA SEND US SOMETHING?!?

We are downright reliant for contributions from our readers - scene reports, interviews, news features, articles, letters - if you got 'em, we'll take 'em. We have a scanner - a nifty gadget that reads documents *as long as they're neatly typed.* A type size of at least 10 pts is required, as our scanner is a bit myopic. It doesn't read handwritten corrections and poor quality photo-copies give it a headache. If you absolutely must make a last-minute correction, use a light-blue correction marker. The scanner is color blind and won't get all bent out of shape. Typing in all capitals is a childish thing to do and severely vexes our shitworkers, who must retype the entire document. If you're slick enough to have a computer, send it to us on a disk. We can handle any 3 - 1/2 inch disk, as long as you tell us if it's Mac or IBM (and what word processing program it's in). We make so much fucking money, we can even afford to return your disk.

Interviews are a particularly touchy subject here at MRR. We want quality! Don't even bother sending us a review of your best friend's band if all you're gonna do is kiss their ass. Here are some tried and true guidelines for you to follow. 1) Plan your questions in advance, but allow for conversational flow. 2) Be controversial. Attack that band for the fascist bastards they are - and don't let them off the hook when they pop off with something stupid. 3) Keep the conversation moving - let it flow from topic to topic. Try not to do all the talking yourself. 4) Avoid taping interviews in noisy restaurants, under freeways, etc. 5) Keep it concise. Transcribing is a bitch, and the longer you go on, the more likely you are to get bogged down in silly, meaningless shit. Try to get to the main issues as soon as possible. End it as soon as the dialogue begins to disintegrate. Avoid one-answer questions. 6) Try to get to the personality of the group. At all costs avoid this question: "What are some of your influences?" That's dull, dull, dull! 7) Graphics are important. Send as much in the way of logos, lyrics, photos and artwork as possible. Give us something to work with! Before doing an interview, call us and to check it out in advance.

Scene Reports: Keep them short and to the point. Cram them with info... what is there to do in your town? What kind of bands and venues? Think of it as a tour guide for travelling punks, and include addresses for everything. Youth hostels, record stores and other places of interest to punks are important information. Send us nice photos, so we can make it look pretty.

Articles are somewhat rare here; that's because not many well-written ones come our way. Try to be thorough in your research. Pretend you're getting graded. Not all articles have to political or "heavy" social issues - we would appreciate a bit of humor, as well. As much as it pains us to admit it, Ben Weasel's "Punk Business" article was a good example of what we're looking for. If you've got an idea, call us and talk to us.

Graphic Artists tend to be flakes, which is why we have such a tough time keeping this 'zine sufficiently artsy. Send a sample of your work, as well as a rough sketch of what you might do with the 10" by 16" centerfold or a cover. We'd also love to run some comics in every issue.

Book Reviews may not always get published, but if you send one in that we find interesting, we'll be thrilled to run it.

Radio Stations that cover punk are occasionally featured in MRR. Send us in a few paragraphs about your station, as well as some tasty graphics or logos.

Scum Pit is something that interests a rare breed of obsessive record collectors. If you think you know everything or something about rare and collectable punk records, send us in an article.

What's the Scoop is not a silly, trivial thing. We very much want to know what people in your town think about all manner of stupid questions. You need to tape them, photograph them, and then transcribe it. If you loosen up a bit, you'll have fun.

PUNKS IN THE MILITARY!?! Yes, there's quite a few, and a current member is attempting to put together an article for MRR on the subject. If you're currently in the service, or have been in the past, you may have a story to tell. Get in touch with Ryan Poortenga (send a SASE to: X4 Division USS Constellation, FPO, AP 96635-2780) and he'll send you a questionaire with some basic statistical questions, along with a place for you to write more at length on some of the following: Why did you join up in the first place?; Did being in the military change your views on punk or the world?; Did being a punk affect your time in the service?; Was joining up a mistake for you or did it help?; What kinds of contradictions did you encounter?; What kinds of attitudes? I'm sure you have a lot to share, so write to him now!

STILL AVAILABLE!

BOOK YOUR OWN FUCKIN' LIFE #2

Do-It-Yourself Resource Magazine #2, 1993-1994
A COUNTRY BY COUNTRY/STATE BY STATE LISTING OF PUNK/HARDCORE/INDIE BANDS, ZINES, PROMOTERS, LABELS, RADIO, VIDEO, FOOD, LODGING, ETC.

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CFMU	Hamilton, Ont
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CHRY	No York, Ont
105.5FM	Wednesday 1AM
CKMS	Waterloo, Ont
100.3FM	Friday 10PM
KALX	Berkeley, CA
90.7FM	Wednesday midnight
KMNR	Rolla, MO
89.7FM	Thurs noon/Sun midnight
KSCL	Shtreveport, LA
91.3FM	call station
KTSW	San Marcos, TX
89.9FM	call station
KZUM	Lincoln, NE
89.3FM	Wednesday midnight
WCNI	New London, CT
91.1FM	Sat midnight
WDBM	E. Lansing, MI
88.9FM	Thursday midnight
WMPG	Portland, ME
90.9FM	call station
WPTS	Pittsburgh, PA
98.5FM	Saturday 11PM
WYRE	Waukesha, WI
103.9FM	Fri 8PM & Sun 9PM
WZRD	Chicago, IL
88.3FM	Sunday 3:30PM
Radio Pomme	Louviers, France
91.6FM	Saturday 5PM
4ZZZ	Fortitude Vly, Australia
102.1FM	Tues 10PM

RADIO STATIONS: MRR Radio shows are available for stations **only**. Requests for info should be on station letterhead. Contact us at the address on previous page.

TOP 10

For what it's worth, here's some of the MRR crew's current Top 10 lists.

FRANCISCO ALEGRIA

SPLIT LIP-For The Love Of The Wounded-CD
FALLING FORWARD-Let This Day Pass-EP
BLOODLET-EP
NO ONES HERO-EP
TENSION-In Our Time-EP
IRONSIDE-Fragments Of The Last Judgement-EP
SKIRMISH-EP
FEEDING THE FIRE-No Submission-EP
BLINDFOLD-EP
EQUALITY-EP

JEFF BALE

BIKINI KILL-Pussy Whipped-LP
ANTISEEN/COCKNOOSE-split 45
NEW BOMB TURKS-Bottle Island-45
RIP OFFS-Now I Know-45
SPOILED BRATS-Jackie-45
BOMBS FOR WHITEY-Bullet-45
FRIGGS-Bad Word Fot A Good Thing-45
PETER P-Punk Rock-45
SCREAMING BLOODY MARYS-There Ain't...-EP
V/A-Back To Front Vol 2-LP

SUZANNE BARTCHY

OUT OF TOWN

CHRIS DODGE

13-Hollow-EP/NEVER-tape
PLAINFIELD-Meat-n-da-Folks-45
COP OUT-EP/REDD KROSS-live
QUEERS-Live In Chicago-EP
V/A-Kochi City Hardcore-EP
DISRUPT/TASTE OF FEAR-split EP
DEFORMED CONSCIENCE-Constant Strife-EP
SLAVE STATE/LACK OF INTEREST-split EP
MDC-Thanks For Giving...-EP
FEEDING THE FIRE-EP

JOE DONOHOE

ALKOHOLICS UNANIMOUS-Dixie Fried-EP
GAUNT-Pop Song-45
SCREECHING WEASEL-You Broke My Heart-EP
RITUAL DEVICE-Henge-LP
OILER-Missing Part II-EP
ANTISEEN/COCKNOOSE-split EP
VINDICTIVES-Disturbia-EP
TOE TO TOE-Unanimous Points Decision-EP
ZENI GEVA-live
Marian Anderson in Berkeley P.D. uniform

LALI DONOVAN

PROPAGANDHI-How To Clean-EP
SEEIN' RED-Workspiel-LP
V/A-Vagra För Helvete-CD
SLAVE STATE/LACK OF INTEREST-split EP
ANGST/IDORA-split EP
V/A-Back To Front Vol 2-LP
V/A-Killed By Death #13-LP
QUEERS-Too Dumb To Quit-EP
CAVITY-EP
Roller Derby-#13-zine

KARIN GEMBUS

UNIVERSAL ORDER OF ARMAGEDDON-live
MANUMISSION-live
V/A-How The Midwest Was Won-EP
NOT FOR THE LACK OF TRYING-last show
HUGGY BEAR-Taking The Rough...-10"
CITIZEN FISH-Alive In Germany-LP
RADIO WENDY-10"
HEROIN-last show in San Diego
DRIFTWOOD-EP/LAZY BOY-EP
TWING-Hittin' Snags-EP

MICHELLE HAUNOLD

V/A-Killed By Death #13-LP
RIP OFFS-Now I Know-45/GAUNT-Pop Song-45
J.M.K.E.-Gringode Kultuur-LP
COSA NOSTRA-Under Ytan-LP
QUEERS-Live In Chicago-EP
SPOILED BRATS-Jackie's Never Coming Home-EP
SCREECHING WEASEL-Anthem-LP
SCREECHING WEASEL-You Broke My Heart-EP
LIIMAPAAT-JooJoo-EP/OGREISH-EP
ANTISEEN/COCKNOOSE-split 45

MICK KRASH

?????????

CAROLYN KEDDY

BUNNY BRAINS/BBQ YOUNG-split 45
TODAY IS THE DAY-live/LIQUORBALL-live
SPACE STREAKINGS-CD
TRUMANS WATER-45
GAUNT-Pop Song-45
FUCK EMOS/CHAIN DRIVE-split 45
GUZZARD-Get A Witness-LP & live
SPORE-10"
V/A-Raisins & Vomit-EP
JACKKNIFE-Drug Star '69-LP

 MAXIMUMROCKNROLL MAXIMUMROCKNROLL

TOP 10

Please send us your records (2 copies of vinyl, if possible--one for review and one for airplay), or CD-only release.

RAY LUJAN

SMUDGE-Tea, Toast...-CD
TIGER TRAP-Sour Grass-10"
SCREECHING WEASEL-Anthem-LP
STEREOLAB-live
DELILAH-Rights-45
J CHURCH-Tide Of Fate-45
V/A-Killed By Death #13-LP
QUEERS-EPs, live, BBQ chicken
GAUNT-Pop Song-45
FLUF/FURTHER-split 45

TIMOJHEN MARK

SLAVE STATE/LACK OF INTEREST-split EP
TOE TO TOE-Unanimous Points Decision-EP
V/A-Killed By Death #13-LP
ANGST/IDORA-split EP
QUEERS-Too Dumb To Quit-EP
CAPITALIST CASUALTIES-Raised Ignorant-EP
V/A-Back To Front Vol II-LP/GAUNT-Pop Song-45
FUMES-Knock Out The Axis-LP
SEEIN' RED-Workspiel-LP
KILLDOZER-Pig Was Cool-EP

DEVON MORF

SO MUCH HATE-Lies-LP
HYLKIO-Maapallo Hkee-EP
INTOLERANCE-La Generacion Del Odio-LP
TOE TO TOE-Unanimous Points Decision-EP
V/A-Kochi City Hardcore-EP
PROPAGANDHI-How To Clean-EP
RIP OFFS-Now I Know-45
ANGST/IDORA-split EP
DEFORMED CONSCIENCE-Constant Strife-EP
V/A-Think Globally Act Locally-2xEP

SMELLY MUSTAFA

GARLIC FROG DIET-Cope-45
SMEARS-EP
FAXED HEAD-Pride In Coalinga-45
FUCK EMOS/CHAIN DRIVE-split EP
SLAVE STATE/LACK OF INTEREST-split EP
V/A-Killed By Death #13-LP
ALKOHOLICS UNANIMOUS-Dixie Fried-EP
HAMMERHEAD-Evil Twin-EP
COPOUT-EP
ANTISEEN/COCKNOOSE-split 45

NEIL NORDSTROM

ANGST/IDORA-split EP
CAPITALIST CASUALTIES-Raised Ignorant-EP
GUILLOTINE TERROR-Black Rebel Storm-CD
TOE TO TOE-Unanimous Points Decision-EP
SLAG-Feed-EP/INTOLERANCE-LP
DEFORMED CONSCIENCE-Constant Strife-EP
SLAVE STATE/LACK OF INTEREST-split EP
DISRUPT/TASTE OF FEAR-split EP
KILLDOZER-The Pig Was Cool-EP
IRONSIDE-EP/MASTERBLEED-EP

OWEN PEERY

INDIAN SUMMER-live
QUEEN MAB-live
FLOP-live
FALLING FORWARD-EP
FITZ OF DEPRESSION-EP
PROPAGANDHI-How To Clean-EP
SEAWEED-live
NO ONES HERO-EP
EQUALITY-EP
LAZY BOY-Fill It-EP

BRUCE ROEHRS

KING SURFERS-Surfin' & Divin'-EP
RIP OFFS-Now I Know-45 & live
HYLKIO-Maapallo Hkee-EP
TERMINAL DISGUST-America-EP
TOE TO TOE-Unanimous Points Decision-EP
QUEERS-Too Dumb-EP & live
SPOILED BRATS-Jackie's Never...-EP & live
OBNOXIOUS-Sickness-EP/SEEIN' RED-Workspiel-LP
ANGST/IDORA-split EP
REV HORTON HEAT-live

KEN SANDERSON

HYLKIO-Verisia Kyyneleita-EP
V/A-Kochi City Hardcore-EP
FINKS-Fill'er Up And Go!-LP
ANGST/IDORA-split EP
UNIVERSAL ORDER OF ARMAGEDDON-EP
SLAVE STATE/LACK OF INTEREST-split EP
V/A-Killed By Death #13-LP
DEFORMED CONSCIENCE-EP
RIP OFFS-Now I Know-45 and live
SEEIN' RED-Workspiel-LP/SO MUCH HATE-Lies-LP

JON VON

SWINGIN NECKBREAKERS-Live For Buzz-LP
ODD NUMBERS-So Many Girls-EP
LIIMPAAT-Joo Joo-EP
SCREECHING WEASEL-You Broke My Heart-EP
BOMBS FOR WHITEY-Bullet-45
PROPAGANDHI-How To Clean-EP
LUNACHICKS-Shit Finger Dick-45
SPOILED BRATS-Jackie-45
J CHURCH-Tide Of Fate-EP
DOD & THE RODS-You're Gonna Miss Me-45

TIM YOHANNAN

QUEERS-Too Dumb To Quit-EP
TERMINAL DISGUST-America-EP
V/A-Back To Front Vol 2-LP
V/A-Killed By Death #13-LP
VINDICTIVES-Disturbia-EP/OUT OF SPITE-EP
RIP OFFS-45 & live/WORMHOLE-Head On Fire-45
SCREECHING WEASEL-You Broke My Heart-EP
SPOILED BRATS-EP & live/TOE TO TOE-EP
DISCLOSE/INSANE YOUTH-split EP
PROPAGANDHI-How To Clean-EP

ZINE SHITWORKERS

Francisco Alegria
Matt Average
Jeff Bale
Suzanne Bartchy
Jerry Booth
Kim Carlyle
Mel Cheplowitz
Carrie Crawford
Paul Curran
Chris Dodge
Joe Donohoe
Lali Donovan
Adrienne Droogas
Emily Elders
Gardner Fusuhara
Karin Gembus
Walter Glaser
Katja Gussmann
Lance Hahn
Harald Hartmann
Michelle Haunold
Hawk
Ayn Imperato
George Impulse
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Judge
Jux
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Mike Millett
Devon Morf
Neil Nordstrom
Katy Odell
Owen Peery
Natasha Riggins
Bruce Roehrs
Nick Rubenstein
Ken Sanderson
Harry Sherrill
Steve Spinali
Dave Stevenson
Jim Tracy
Souzhe Vogts
Eric Wilson
Winni Wintermeyer
Matt Wobensmith
Eric Yee
Jeff Yih
Tim Yohannan
Sarah Zimmerman

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Christeen Curran
Emily Soares
Beth Johnston
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Amanda Trevens
Graham Russell
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Brian
Evan Harrington
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Mat Gard
Lubos Vlach
Dan 10 Things

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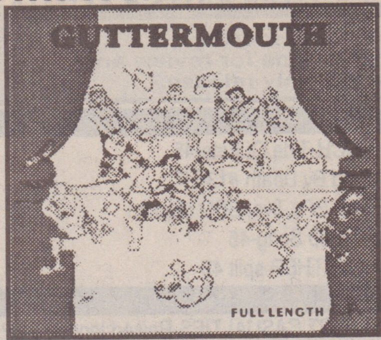
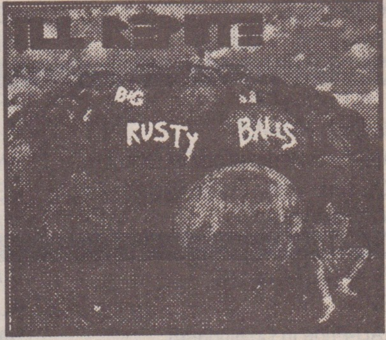


DSR-9 Guttermouth LP/CD/CASS
"FULL LENGTH"

DSR-17 Voodoo Glow Skulls 7" EP
"DOG PILE"

DSR-15 Rhythm Collision LP/CD
"NOW"



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YOUNG LORD
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Will The Fetus Be Aborted
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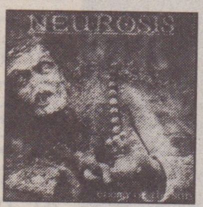
7" • CD EP VIRUS 136

ZENI GEVA
Desire For Agony
Japanese noise gods follow their recent 7" with this much anticipated incarnation of the genre's most extreme example. Produced by Steve Albini.
LP • CS • CD VIRUS 135



NEUROSIS
Enemy Of The Sun
A rawer, darker, more unique and difficult offering from these native sons. The nightmare before the aftermath before the desolation. They're back.
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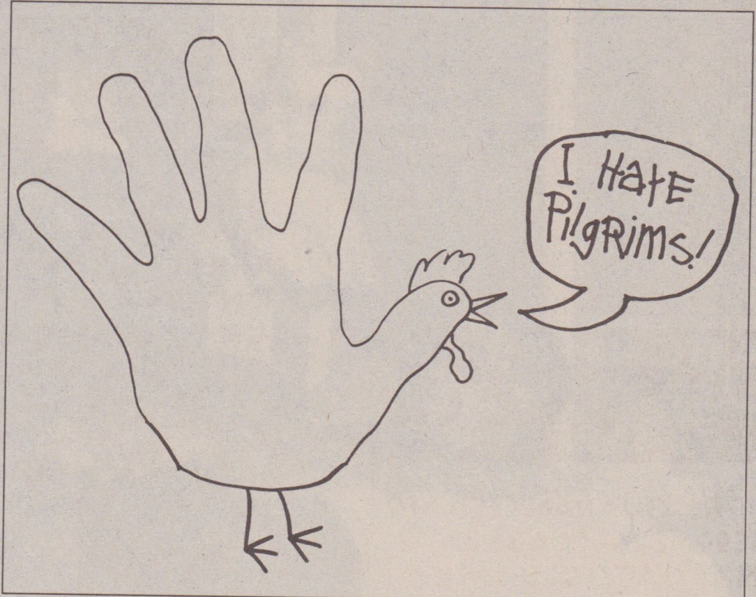
D.O.A.
The Only Thing Green
Benefit single for Vancouver's threatened Clayoquot Sound forest region. B-side features a traditionally D.O.A. rendition of "Folsom Prison Blues".
7" VIRUS 131

D.O.A.
Loggerheads
Their 10th full length release! It took 'em a long time to get to the bottom, and they ain't stoppin' there! What else can ya say? D.O.A. = D.O.A.
LP • CS • CD VIRUS 130

VICTIMS FAMILY
Maybe If I...
The long awaited and long overdue return of one of the tightest rockin' trios around. 3 new tracks serve as an appetizer for their upcoming album.
7" • CD Single VIRUS 129

Gobble! Gobble! Gobble!



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Send **50¢** within U.S. for complete mailorder catalog, **$1.00** elsewhere. Alternative Tentacles is distributed by **MORDAM RECORDS: (415) 575-1970**. Interested stores and distributors contact them directly. Ask for Karin, Kim or Ken "Chaos"
Upcoming Releases: VICTIMS FAMILY will have a new full length release in early '94. Also out in the new year, **JELLO BIAFRA** recently teamed up with **MOJO NIXON** and his **Toadliquors** for a rip-roarin', barnstormin', moonshinin' affair, the initial results of which are self-evident on their new single. Expect the full length soon. **Mersh Plug**: We now have an extensive range of t-shirts available, featuring all of your favorite A.T. bands, so write for our catalog for further details.

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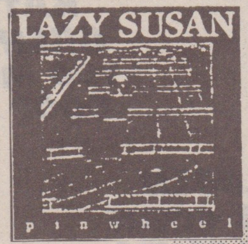


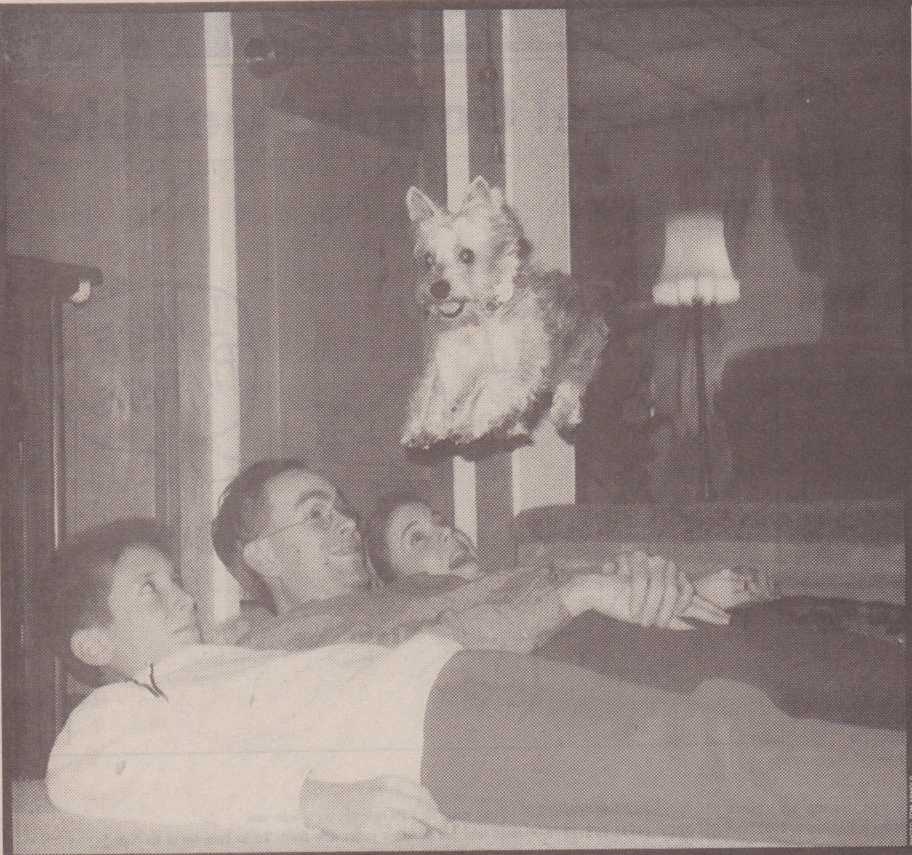
BEP 930716
"Pinwheel" debut 7" Ep

BEP 931213
"Poppy"
debut LP

BEP 931218
"Pornocracy" 10 song LP

IN THE WORKS:
LAZY SUSAN - debut LP
DEEPWATER - debut LP

BRAND NEW CATALOGUE, T-SHIRTS + STICKERS AVAILABLE



FLEX YOUR HEAD

Records & Stuff We Sell:

87.	FAITH/VOID	CD has Faith/Void Split LP and Faith 'Subject to Change' EP	Ⓔ
86.	HOLY ROLLERS	10-Song LP†*	Ⓒ
85.	SLANT 6	3-Song 7"	Ⓐ
84.	HOLY ROLLERS	2-Song 7"	Ⓐ
83.	SCREAM	'Fumble' (Final Studio Session)†	Ⓒ
82.	SCREAM	'Fumble' + 'Banging the Drum'	Ⓔ
81.	SCREAM	'Still Screaming' + 'This Side Up'	Ⓔ
79.	CIRCUS LUPUS	'Solid Brass'†*	Ⓒ
78.	LUNGFISH	'Rainbows from Atoms'†*	Ⓒ
77.	JAWBOX	2-Song 7"	Ⓐ
76.	SHUDDER TO THINK	2-Song 7"	Ⓐ
72.	SEVERIN	'Acid to Ashes + Rust to Dust'†*	Ⓒ
70.	FUGAZI	'In On the Kill Taker'†*	Ⓒ
14.	DISCHORD 1981	'The Year in Seven Inches'	Ⓓ
7.	**FLEX YOUR HEAD**	D.C. Sampler	Ⓓ

†Also available as cassette *Available as CD, price code Ⓓ

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		U.S.A.	SURFACE & CANADA	Airmail
Ⓐ	7"	3.00	4.00	6.00
Ⓑ	12" EP	6.00	8.00	11.00
Ⓒ	LP	7.00	9.00	12.00
Ⓓ	CD	8.00	9.00	11.00
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THE MIGHTY CAESARS

"English Punk Rock Explosion" LP, "John Lennon's Corpse Revisited" LP, "Surely They Were The Sons Of God" LP/33-song

THEE HEADCOATS

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THE DEVIL DOGS

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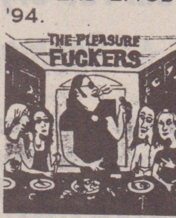
Their Debut LP/CD "Destroy-Oh-Boy" The BEST punk rock LP ever!! 2nd LP/CD April '94.

THE PLEASURE FUCKERS

"Supper Star" CD. Sexist slob-punk outburst from Madrid. Also: "Snakebite" 7"



THE GORIES

"House Rockin'" 1st LP. "I Know You Fine..." 2nd LP. "Outta Here" LP/CD Plus: CD containing first two LP's!!

THE JON SPENCER BLUES EXPLOSION

"Crypt-Style" LP

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- NEW BOMB TURKS - "Destroy-Oh-Boy" LP $7 / CD $10
- GORIES - "Outta Here" LP $7 / CD $10
- JON SPENCER BLUES EXPLOSION - "Crypt Style" LP $7
- PLEASURE FUCKERS - "Supper Star" CD $10 "Snakebite" 7" $3
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- MIGHTY CAESARS - "English Punk Rock Expl." LP $7, "John Lennon's Corpse" LP $7, "Surely They Were The Sons of God" LP $7, 33-song CD $10
- HEADCOATS - "Earl's Of Suavedom" LP $7, "Beach Bums Must Die" LP $7, Both LP's on one CD $10
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- "Las Vegas Grind" LP's Volumes 1-4 - $7.50 each
- CD "Las Vegas Grind" Parts 1 & 2 - $12.00 each
- "Jungle Exotica" LP - $7.50 / CD $12
- "Shaftman" LP $8 - "Lookey Dookey" LP $7.50
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- "Strummin' Mental" Vol. 5 LP $7.50

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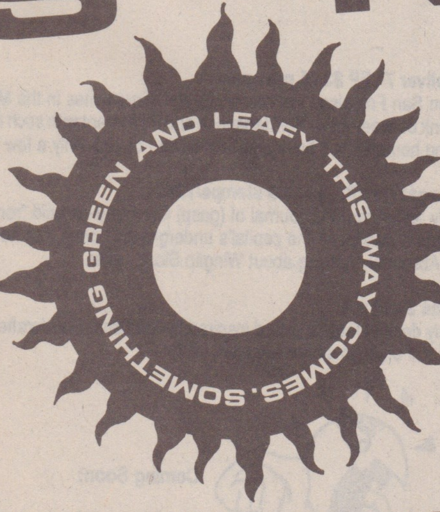

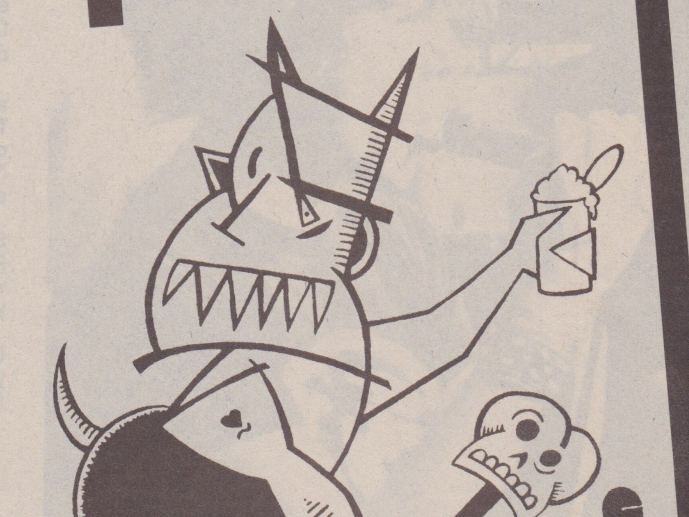

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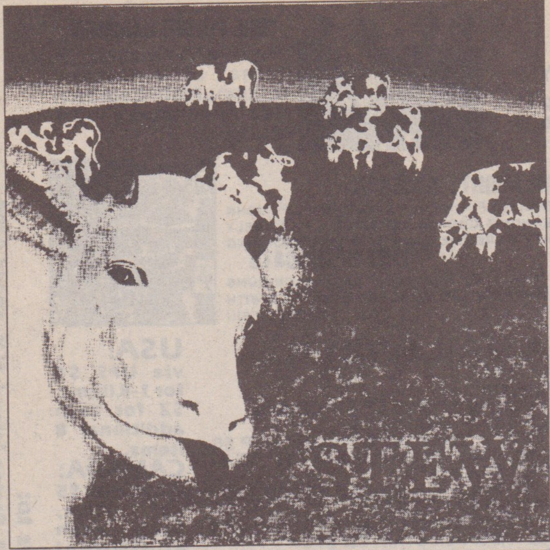

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Tiger Trap ☆ Boomer ☆ Spent ☆ the Fuckers

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delilah

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Ever study outer space when you were younger? delilah never stopped exploring and eventually managed to contact friendly aliens who encouraged them to write twisty pop songs from another world. Musically, delilah reside somewhere between the realms of Superchunk, Drive Like Jehu, and Rush. Debut CD out later this winter.
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..also check out..

From the icy fjords of Sweden come three men armed with blood encrusted blades and the knowledge that the day of Ragnarok approaches, when only the bravest Vikings will reach Valhalla. Loud, rocking tales of battlefield slaughters, ocean voyages, and frigid maidens. Full-length CD out in December. Lullabalulla!
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Thorsen

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Fitz of Depression

debut 10" LP

8 new power-hungry scorchers from Olympia, WA's blistering masters of raw fury. Fitz rip the roof off with these tunes, and manage to walk the pop edge with "Think of Words." Expect to hear alot more about these guys in the months ahead. Second-and-final pressing of 300 is available right now! Fitz of Depression's new full-length CD will be out in the spring, so watch for it!

$6.50 US/$7.75 CAN/$10.00 FOR

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Hey Señor Goofy! From the D. C. Punk Vaults:

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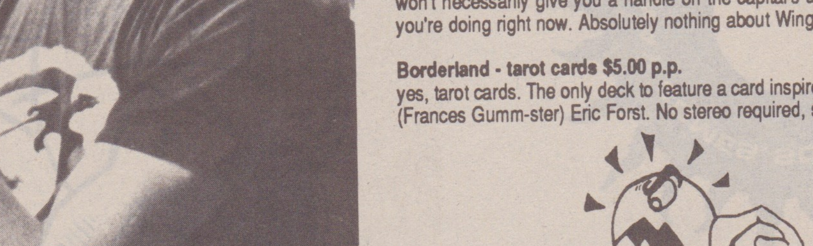

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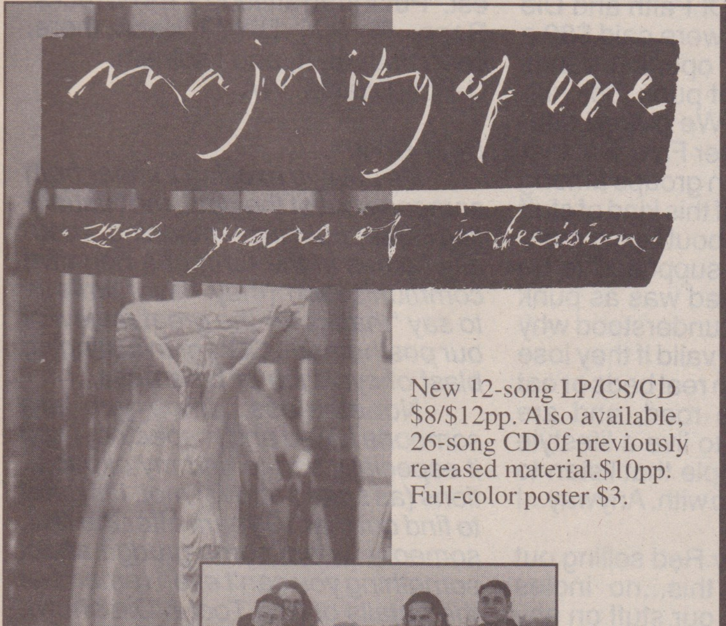

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Letters

A Max R' n' R

This is in response to Lali Donovan's column in issue #124 Sept '93.

It was very flattering to find out that she had apparently held my former band, Really Red, in such high regard. But it was also infuriating to read her attack on us for allowing Rhino Records to include one of our 45's A-sides on their hardcore DIY CD. I can't speak for any other bands on the CD, nor even for my former bandmates, but I would like to give you my side of this supposed "breach of conduct".

I agree that major labels suck and have pretty consistently tried to crush any and all independent activity in the music scene from bands to labels to distribution to music shops. But it's been a long time since the lines of division between the 'alternative' scene and the majors have been a clear case of black and white, or good versus evil. There are hundreds and hundreds of supposedly 'alternative' punks who have no problem at all about selling or buying rare punk records at incredible prices. But that isn't exploiting the music scene, is it? Also, there are indie labels that rip-off bands! I sold some of the last copies of Really Red's "Crowd Control" 45 to Jimmy Stapleton, owner of independent label "Bag of Hammers", for $5 each and was shocked to find him selling them in your classifieds for $20 a pop!! Have you read your classifieds lately?? (I needed money and I even sold some of the same 45's that way after Jimmy did...why not? They at least were my songs.) This is apparently par for the course...supply and demand? Why do you think that having Rhino reissue a bunch of old out of print punk 45's (from over 123 years ago...by bands that for the most part do not even exist anymore) on one CD for a reasonable price is any worse than having a bunch of 2nd generation 'punks' selling copies of the original records for anywhere from $20 to @60 each??? This is a pretty elitist attitude that smacks of jealousy of anyone spoiling your little punk dream of some simplistic 'us versus them' concept. I don't understand why it is okay for people 'in the scene' to make big profits on someone else's efforts, but if the bastards at a major label release the same out of print items at a reasonable price, then all involved are turncoats to your lofty ideals and have sold out!!!
You singled out my band as 'the straw that broke it all'. Well, maybe 'it' was pretty damn weak already. How self righteous and pious of you.

For those of you who are not familiar with Really Red...I would like you to know that we were a do it yourself band in every sense of the phrase. 100%!! We had jobs to generate money for all our projects (that translates as work), we paid for everything that we did ourselves, we put out our records, booked our tours, bought our ads, bought our van and equipment, (did not put out 8" x 10" glossy photos) and lost money on just about every single thing that we did!! We slept on peoples floors and in cheap motels when we toured. We were ripped off by promoters like Paul Rat in S.F. and played gigs like the one we did at the "Tool & Die" for Tim Yohannan and friends...where after playing to an over-capacity crowd with Articles Of Faith and Die Kreuzen, the bands were paid $80 a band, the two other opening bands got a healthy dose of punk rock hipness and little else. We played benefits for the Vancouver Five, Nuclear Freeze, and Anti-klan groups among others, etc, etc, etc. If this kind of stuff (especially the part about losing money) is what punk is supposed to be about then Really Red was as punk as it gets. I've never understood why punk bands are only valid if they lose money, don't sleep in real beds or eat decent food on the road, and are generally expected to live a lifestyle that most of the people that listen to them would not put up with. Anyway...I digress...

As far as Really Red selling out goes...let me say this...no indies asked us to reissue our stuff on any indie compilation. That means that there was no alternative that we were selling out cuz none was offered. Really Red broke up in 1984...9 years ago!! We figured that we were long forgotten, then we found out people were selling our LPs and 45's for ridiculous prices. Of course we saw no money as usual. Rhino approached us and 9 years after our break-up we made the big sell-out. Yea, we jumped for the big bucks and got a huge $320 for the inclusion of our song on the Rhino CD. That was a whole $80 each!!! We cashed in big time and it only took us 9 years!! How dare you say we sold out. At the same time a small indie label, Angry Neighbor released a 32 song CD of almost everything we recorded, that sells for a more than reasonable price, and includes the track on the Rhino CD!! But you didn't mention that, so I assume that Angry Neighbor isn't cool enough for you either. If you believe that one thing would have been different in the punk rock world if we had not been on the Rhino CD, then you are sound asleep. Except for some money from Alternative Tentacles for our track on the *Let Them Eat Jelly Beans* comp., that $80 each was the only profit that we ever made. I confess that we sold out and now the punk rock world will collapse. Maybe it's about time. If you wanna make rules then make them for yourself. I live by my rules. It is always the ones who have nothing to sell who scream sell-out the loudest. "Punk is an attitude"- The Wrecks, Reno. Punk?? DIY?? Been there, seen it, done it, and I still am.
U-Ron Seattle, WA

Dear U-Ron,

It's always exciting to hear from someone out of the past, tho I usually find it disappointing—meaning, it usually comes in the form of a negative communication (they never write in to say "thanks for the great review of our posthumous CD") or in a stinging blast of cynicism or bitterness.

Nonetheless, since you are someone I liked and respected, I find it especially sad to find my expectations (as stated above) met. It's great to find out that 10 years after the fact, someone bears some grudge about something you can't even remember the details of (the Tool & Die show). If that event typifies your bitterness towards your not "making it" in punk, then you'd better go back to the drawing board. All I know is that an "over-capacity" crowd at that basement venue was about 150 people. At $3 a head, it was about a $450 door. If you're correct on the money breakdown, the 3 out-of-town bands got about $240, and the rest went to the

opening bands and the club itself, cuz MRR never took a cut on any shows we put on. Plus, those shows were put on as secondary shows for out-of-town bands to get a little extra cash, after their main show at the Mab or On Broadway. If you had a complaint, it would've been nice to hear it at the time, since you certainly had the opportunity to speak up that night when you crashed at our house. Thanks for putting us in the same league with Paul Rat.

Moving on, you say no indies asked you to be on any comp, but since you still read MRR, you certainly could've let people know you were interested in seeing that happen, especially given the rave you got on your aforementioned CD. You say that most people feel that "punk bands are only valid if they lose money", but that certainly doesn't explain why NoFX, Fugazi, Rancid, Screeching Weasel, Nomeansno, Didjits, Jello, New Bomb Turks, Dwarves, GG Allin, Spitboy, Tribe 8, J Church, All You Can Eat, etc, etc, etc, etc remain popular.

If you are bitter that Really Red never "made it" (by whatever standards you measure things in), you're entitled to that feeling. You had a great band with much to say. But by turning around and blaming those around you for that "failure" is too damn easy, especially given some of your examples. And if some failures occur, does that then invalidate your politics, especially vis a vis major labels. Somehow, your bitterness has enabled you to rationalize and defend that which you previously despised. Corporations haven't changed what they are about over the last 10 years, but you apparently have.

You should listen to your own advice, stated in MRR #6, a mere year before you split up. When asked why you do financially suicidal tours, you responded: "There's stuff popping up all over the place...full of intelligent kids that are honest, sincere, helpful, supportive. And our main goal isn't to make a lot of money, anyway." And later you say: "If you're in a band, don't be discouraged by those individuals saying one thing and doing something else." Or how about: "If you can't draw, no one owes you shit." When asked why you were doing a band, you answered: "To raise some hell, and while we're doing that we might raise some consciousness .... If we can make a small living doing it, great. If not, who cares ... Also, to put a little salt in the wound of a collapsing pathetic society, and have some fun doing it." What a toll the years have taken. I'd say something did a good job in "teachin' you the fear."

From one worker to another,
Tim

Dear MRR,

I felt I had to write to you as a good reputation could be at stake, and also to warn you and the readers of a supposed "punk" record label and its severely un-punk practices.

Myself and a friend run a small, D.I.Y. mailorder called Peace Terrorist, which has been running for a few years now and has a good reputation for low/non-profit prices and a (fairly) prompt service. Maybe you've heard of us or even dealt with us. We've worked with Timojhen at Epicenter in the past.

Anyway, a while back (at the end of '92) we received a letter from Curt Ippolito of Round Flat Records, Buffalo NY, asking if we'd be interested in selling some of his releases. We wrote back affirming our interest, but at the same time specifying the way we deal with labels, that being that we send the money when we sell the records. We are both unemployed and can't afford to pay for records upfront. He must've been happy with this as he sent the records.

A good few months later we received a letter from Curt asking where the hell his money was. Andy wrote back, explaining that we hadn't sold too many and it could take a while. Curt wrote again saying that was OK, he just wanted to know what was happening. We received one or two more letters from him saying that we never replied to his letters. Pardon?

Nothing was heard from him again until recently when we were shocked to receive a letter from Nicholas, Craik and Coldberg (Attorneys At Law). On behalf of their client - Curt Ippolito! The letter stated that the records were sent on a 120-day consignment and that we had never replied to his letters. Bullshit on both counts. The letter also said that we had 30 days to send $140 and the remaining unsold records back to him or they would take us to an international court and involve the US Government if need be. Not being experts on international law, we took no risks and sent him the money for the records sold (not much) and the remaining vinyl.

I can't understand why he didn't write to us personally and ask us rather than involve the fucking law. We would've complied with this request without any bother at all on our part, We have no intention at all of ripping anyone off.

So beware of Curt Ippolito and Round Flat Records and his - at best - rather erratic style of dealing with people genuinely supporting the underground scene. I only hope this letter preempts any possible badmouthing of Peace Terrorist on his part and assures labels and our "customers" of our integrity. Support the underground.

Adam and Andy/Peace Terrorist/ 21 Greenholm Avenue/ Clarkston/ Glasgow/ G76 7AJ/ Scotland

MRR,

A couple of weeks ago we had a bad experience at a show in Kalamazoo, Michigan and we want to bring it to other people's attention in case any bands are gonna play there or people are going to attend a show there and don't know what to expect. So here's the story:

August 27th was a much anticipated night. Iconoclast was going to play a show in Kalamazoo and even though it's a good hours drive from us we piled into the car excited for the change of pace (the shows around here are few and far between.) So it was with open minds that we arrived, anxious for some good clean punk rock fun.

The show was delayed so we bided our time by getting beer and talking to some of the people who were already there. It seemed like a decent crowd and we all made our way into the basement to see the bands. We were soon to discover

that this Iconoclast was from New Jersey, obviously not the Iconoclast we had expected, but none of us really cared and we proceeded to get into the music. Some of us danced around, casually bumping into each other, while a couple of us stood back and watched the show. Everything was going well and we were having a good time, getting into the music when before we knew it some kid with a poof of blue hair (who had earlier professed to having just got back from San Francisco) started yelling "Stop moshing, stop moshing" in such a horrified voice you'd think we'd been physically violent (which was definitely not the case). This started a chain reaction and other people joined in to reprimand us for bumping into people. The band even commented on it and after they finished their set came over to let us know how disruptive we'd been. Now I can see where this line of thinking would be relevant if we'd been starting trouble with other people but degrading us for bumping into one another was ludicrous. What did they expect at this type of show? The music was definitely punk rock so what the hell? If the music makes me move, I'm gonna move. No one was getting hurt, we were not being violent and under no circumstances did we deserve the kind of treatment we were getting from these people.

Not surprisingly, a rather loud argument broke out between the Kalamazoo natives and us "moshers" who were told to "go back to the Icepick". (The Ice Pick is a punk rock club in Muskegon, MI which was accused of being racist—a small amount of racist graffiti—and boycotted by several bands four or five years ago.) One of us loudly suggested that since everyone there was so obviously opposed to "moshing" they should have had some kind of sign up or at least advised the band to make an announcement before the show. How were we to know it was taboo in their scene? The argument soon lost any rationality and people started blaming us for being homophobic (due to someone saying the word "gay" out of context, not an intentional slag of homosexuals!!), ignorant, and violent. The blue poof head used Econochrist and another Bay Area band as examples of how to act at shows, saying those bands are against "moshing" (well shit being from Oakland I was never informed of that, obviously because that guy was full of shit, trying to look real punk by dropping band names when he didn't know two of us were from the Bay Area). Another guy said we were violating his space. Fine, no argument there but again if they are so opposed to "moshing" then they could have at least let us know before hand instead of treating us like heathen scum.

Eventually we were asked to leave after being ganged up on by every single one of the Kalamazoo "natives". We demanded our money back but were told to ask the band since they'd already been paid (well wasn't that quick thinking). So we left without our money because it was pointless to argue any further with these over zealous "politically correct" Kalamazoo fucks. We left willingly but not before telling them exactly what we thought of their scene. It sucks that such elitist, closeminded punks exist to ruin it for those of us who just wanna have a good time at a show. FUCK KALAMAZOO!!!!

We'd like to add that those Kalamazoo people are invited to come to shows in Grand Rapids, but if they try to stop the "moshing", we'll have to be ignorant and violent like they said we are, and "mosh" on their faces. Try us, fuckers. Love,
Anne Imosity,, J.J. Placentabreath, Ross T. Puke, Jeff Buried, Rob Bazaar, Spitter, Ian Incult/ 659 Crescent NE #2/ Grand Rapids, MI 49503

Dear MRR,

Hey! I'm sorry to waste space and paper for another of those boring letters, but some people in the Hardcore scene really need a good kick in the ass. The following ones did not answer my letters and/or ripped me off...:Anarchrust (Holland), Fobia (Spain), Subterranean (USA), L'odi Social (Spain), Nick Zimmer (Belgium), Have Nots (France), Warzone/ ex Pink Turds In Space (Ireland), 4 Walls Falling (USA), Straight Out (USA), Butt Ugly (USA), Positron/ Begin Again (USA), Crunchface (USA), Jae/Oc Peace Punks (USA), etc...
Yann Boisleve/ La Bonnemais/ 35 590 La Chapelle Thouarault/ France.

P.S. By the way, does anyone know what Fanatical Views (Canada) and Monstruacion (Spain) have become?

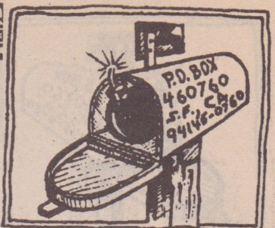
Dearest MRR,

I just wanna say a couple of things here. The first thing is "Hi, thanks for the great zine." The second thing I need to clarify is the El Paso scene which was mentioned in the Not So Happy interview in the Oct. issue of MRR. I don't know how many of you out there actually care about the E.P. scene, but I do.

Not So Happy, in all respects, are a good band- I like them. But I don't think their view on the E.P. scene was very accurate. On the topic of other bands, they mentioned only 3 others. But there are plenty others that really rip and don't get recognition or shows because they don't know the pal that's putting together the next show. (I'm not in any band, but I do go to a lot of shows and think there are a few other bands that deserve recognition).

What happened to Petroleum Jesus? They fucking ripped man! With that scary Big Black sound, dressing up like cows, they've been around for about 5 years I think, surely they deserve some sort of recognition. And why didn't they mention Two Edge? What's up man? They've been a strong part of this scene since forever! What about The Green? Used to be called the Leftovers. Those guys are the most psychotic band in El Paso. Dohnkihedt did you not want to mention them, too? Dohnkihedt blow all other bands away, it's just too bad they don't get many shows. Every musician in that band is great, with a very strong positive message. But Not So Happy seemed more interested in talking about old bands-without mentioning the famed Rhythm Pigs. And then there's two newer bands that are really great in my opinion, Jerk and Short Hate Temper. Let's hear about those bands more often here man.

And on the topic of fanzines and stuff...Not So Happy's reply was, "There's alot." Wow, now that did



some justice for our scene. How about *Bad Boy* zine? That's a nifty little rag. And there's the cool ska zine *Pick It Up*. And, I don't know if it's still around, but what about *A Cow Funzine*- the insane zine that had its own world man. *A Cow* will always be most respected by me. And still there's the *Celery Manifesto*, Klnda arty, but has some great readings and interviews.

But, of course, Not So Happy only wanted to mention the bands that their friends are in. Thanks a lot man, you guys really did some justice to the El Paso scene in an internationally read zine. I just wanted to give credit to bands and zines that I respect. Thank you for the time and space.

Brenden

P.S. I don't know anything about a rich punks verses poor punks in our scene. I've been a part of this scene for about 7 years, If some rich kid starts off looking trendy-so what man, give him/her time to understand what it's all about, eventually they'll either hate it and become a republican, or they might get more involved and maybe do something constructive. Don't slag them for being a new face-we were all new faces at one time. Hell, my first show ended with my face smashed in by a skinhead in that old gang C.O.F.

F Hey MRR:

Why do Americans fight so hard to maintain the right to bear arms? So many dying, gang violence, children killing their friends with their fathers' guns, "my gun's bigger than your gun", sixteen-year-olds buying bazooka-sized laser-guided toys for their "collection" (exaggeration?) - all of this for the right to shoot cans off a fence post from 20 yards? Are Stephen "Go NRA" Mar and his friends Barry Goldwater, Tom Selleck and Charlton Heston that hard up for entertainment? Why do Americans fight so hard to maintain the right to bear arms?

Bernard "Chickenshit Jones" Goetz / B.C., Canada

G Dear Profane Existence Supporters,

This is a personal letter from myself, Dan (a.k.a. "Troll" in *Profane Existence* Magazine), to inform you of a very tough decision that concerns my involvement in the collective. After many months of soul-searching, I have reached a decision to cease working on *Profane Existence* and end my commitments to the collective. Over the past 4-5 years, I have been deeply involved with *Profane Existence* activities and have been one of the collective's main contacts with the outside world. I feel it is my obligation to the collective, as well as myself, to let you be informed of my decision.

The reasons for my departing the collective are numerous and varied, and most of them personal. However, I have no regrets about spending the last few years of my life so deeply committed to *Profane Existence* and the punk scene in general. This is not a matter of "growing up" or "selling out", but more of a matter of wanting to move on to new projects. I still have faith that the efforts of the *Profane Existence* Collective and other punk activists are valid and their endeavors are worthwhile and I will continue to be involved with the movement so long as at least there are some of us left.

I will personally remain working with the *Profane Existence* Collective until year's end. There are a number of projects I am still involved with here which I intend to help wrap up, as well passing on the information and experience I have accumulated over the years to the other collective members. The *Profane Existence* Collective will carry on with activities, likely to be scaled down for the time-being until the collective is re-organized and projects and workloads are redistributed.

At the moment, *Profane Existence* is swamped with work and we are working hard to get everything caught up. This is a result of many collective members being away for extended periods of time touring in bands (including two tours myself; with Pissed and Destroy!) as well as a steady decline in the number of people involved with the collective for a wide variety of reasons. We are working hard to turn this around at the moment and I want to thank everyone who has been waiting to hear from us on projects or payments for their patience and continued support. Profane Existence is NOT a rip-off organization, but we are human and even I will grudgingly admit to making mistakes.

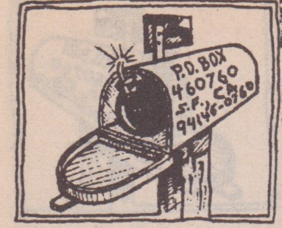
Thanks to everyone who has lent support to myself and the *Profane Existence* Collective. As well, I want to personally thank everyone who helped out on both the Pissed European tour and Destroy! US tours of this year. By being able to travel so extensively this past year, I have been able to witness first-hand that punk sure the fuck isn't dead and that it's still a movement that comes from the heart.

Love & Solidarity, Dan

h Dear MRR readers,

My name is Michael (aka M-Double) and I'm one of the editors of Harvest Of Decline, the manifesto of the Last Struggle Crew. I'd like to comment on the letters of Jason (# 103) and Michiel (# ???) about H.O.D. cause it is pretty obvious that both didn't understand it. First of all I'd like to point out clearly that the whole thing is blown totally out of proportion. Harvest Of Decline was never meant to be a vehicle for making changes or even a political program. We didn't want to change people's attitudes and we didn't really want to win people for our ideas. It was more like an "insider thing" for people who could understand it. We made only 200 copies (worldwide!) and sold 'em by ourselves without any distributions to have more control and to prevent misunderstandings . Never the less it looks like 90% of the readers misunderstood it and took everything literally. I don't want to make any cheap excuses because I don't see myself in a position for shit like that. Its always easy to say "it was just a joke " like Project X and other losers did it but H.O.D was no joke or parody so I'm not going to say it. Harvest Of Decline is full of figurative language and it is written with our, maybe sick sense of humor. It contains tons of metaphors and similes but it is not a joke . It was meant to be an outlet of anger and it was addressed to people who share our feelings. Those articles are the reflection of a time where it is as unpopular as never before to call yourself Straight Edge and to wear the symbols. We were

Letters



sick of taking all that shit for being Straight Edge and we were sick of all those weak fuckers who left the movement when it was not trendy anymore. Like I said before we put all that hate and frustration in those articles and that's why they sound so militant. But we are not SxE for the sake of militancy and the whole thing was not meant to be a call for violence or to pick fights at shows. That's bullshit and we are not a bunch of hoodlums for sure. To sum it up ones again, Harvest Of Decline was meant to be an outlet of hate and anger that was written to let the SxE-scene know that there is a small group of people left who still sticks to the ideas and who is not afraid to show that in public. That's all!

Now to the political part that caused so much controversy: I think it is pretty obvious that H.O.D. is no serious political pamphlet at all. We wanted to separate ourselves from those a-political ignorants and especially from those so called "political correct" fools within the SxE scene that's why it has political aspects . It's not a political program and we didn't wrote it to win people for socialism. So the whole discussion about it is kinda useless! Harvest Of Decline was an experiment and it looks like the experiment failed. Maybe it was a mistake to bring in those socialist aspects cause H.O.D. is definitely more a harm than a benefit to win people for socialism. Whatever, assertions like we would "fight for the working class and not with the working class" are plain bullshit cause ones again the whole thing wasn't addressed to the working class not even to the entire HC scene . We wrote it just for people within the SxE scene! The question if there is a connection between SxE and communism has nothing to do with Harvest Of Decline in specific it is more a general question if there is any use to propagate SxE or not. I agree that large parts of the SxE scene are moralistic and fingerpointing but I'm criticizing it myself and I have no part in it. I think it is never wrong to speak out against drugs, to explain why drugs are available and to tell people about the consequences. That's what SXE is all about in my eyes and you can do that without any moralism for sure. I still think there is a difference between confused middle class kids who take drugs to fight their boredom and (for example) construction workers who drink because they have to cope with terrible working conditions each day - although both phenomenas have their roots within this system. But back to Harvest of Decline, I think it is necessary to point it out ones again: H.O.D. is not a political program, it is rather an outlet of emotions so don't overvalue the whole thing! If people compare it to Hardline it just proves that they don't understand it and I just can't care less. If anyone is interested in our attitudes check out fanzines like Counter Clockwise, Connection X or xBurialx and you will find out easily that we have nothing in common with jokers like Hardline. I hope that everybody who was lucky enough to get a copy of H.O.D. and misunderstood it will see it in a different light now if not, too fucking bad........ By the way, Harvest Of Decline is sold out for a long time so please don't bother me with any orders. Feel free to write me but I'm really not interested in endless discussions about Straight Edge, the Last Struggle Crew or Harvest Of Decline cause there are more important things to worry about these days. Better spend your time to inform yourself about socialism and to support the 4th International! That's it, if you want you can write to:

Michael Muller/ Munchener Str 39/ 45881 Gelsenkirchen/ Germany

Dear Maximum RNR—

I would like to address the issues brought up in Tim's column in Issue #125. First of all, I agree that capitalism and technology are very much a problem in American society, but I think that you are ignoring the real problem . The real problem, which I see leading to the destruction of American society, is the lack of culture. If you open a sociology book to the section that deals with American culture, the only real values you'll find are centered around money, but they're no real moral values, just basically make as much money as you possibly can and you will be seen as a respectable person in society's eyes. In this multi-cultural society, I feel that our individual cultures are being lost, replaced with this artificial American culture which places value on money and things, but not anything of substance. When our children grow up within this system they lose sight of what's important and begin to think that things and money will bring them happiness. With television selling us on these false materialistic values and the state of the economy, which only places them further out of reach, it's no wonder that crime is out of control. Although you "politically correct" people will probably disagree, I feel we would be better off separated into our own cultural groups. Without a common culture we have no "glue" to hold our society together. If you examine societies, you find that the culture is what holds the society together. It is passed from generation to generation, and when it doesn't, the society falls apart. Well, if you don't agree with me, take a look at Confucius and his philosophy of deliberate tradition, in which he says that if the traditions are not passed on to the next generation, that generation will be forced to discover what we already know, thereby threatening the well-being of the community. Anyway, thanks for listening.

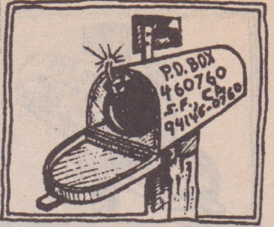
James Cummings

Dear James,

I wonder what the generic American "culture" is? Are we back to the old "pilgrims" bullshit, which surely doesn't include the time-honored "tradition" of slavery and genocide. Does separation into "our own cultural groups" mean whites only/blacks only communities? Sounds scary to me.

Meanwhile, the very problems you cite (the artificiality of American "culture" descending into the worship of money) are not, in my mind, true ethnic cultural problems at all, but again are the result of capitalism's effect on any culture. Selfishness, greed, isolation, fear—they're all by-products of technology's socially unchecked destructive side. You can see its results in Britain, Botswana, and Bogota, and will see it in the future in Beijing, Bulgaria, and Belarussia. These are widely differing cultures, but they're all subjected to the same "laws of capital".

I don't have the answer, but I



don't think your suggestions either address the underlying problem nor will lead to something much better. Tim

Dear MRR Friends,
Here is my boring and obligatory response to the allegations made by Miss McNaughton who condemned me as being "an ignorant, bigoted prick" in my 'zine, *No Longer A FANzine.* She asserted in issue #125 of MRR I should not have received such a glowing review from Suzanne Bartchy in issue #121 because I dared poke fun of the retarded.

Well, my hamfisted attempts at irreverent (I dare not say "politically incorrect" for fear of cliche and the rolling of one's eyes) humor has now gotten me excommunicated from the scene. What will I do now that all punk points have been forfeited and I have been exposed as the fascistic buffoon I always knew I was? And to think, I avoided slagging off "niggers", "cunts" and "fags" all these years (though the desire to put them in their place was always there) only to let a tiny little joke about the retarded (which I tried to pass off as satire) slip out and show my true nature.

Whatever will I do now that punk is no longer a viable alternative for me? Heavy metal? Go gansta? Drugs? A job? Well, maybe, but there's still hope. Some band friends have decided to put on a benefit concert to get me re-instated in the scene. On the roster so far are Storkraft, Brutal Attack, Skrewdriver, Artless and All You Can Eat. With luck, the impassioned plea to the Punk Powers That Be to look again at my golden list of achievements in the almighty realm of hardcore will not fall on (tone) deaf ears.

To Miss Mchaughton, all I can say, here on my hands and knees as I compose these feeble words is, "I'm sorry, I'm sorry, I'm sorry. Oh please forgive me, I'll never do it again, Mom."
Your punk rock expatriate turned Christian Identity skinhead,
Joseph A. Gervasi/ 142 Frankford Ave./ Blackwood, NJ 08012

P.S. That was the third issue, which you can still get for two bucks post-paid (or through Blacklist). The fourth issue will be out in late November with an Abraham Rodriguez, Jr. interview, tour diaries, etc. All proceeds go to the White Aryan Resistance (retard bashing department). If you order, tell me Miss McNaughton sent you.

Dear MRR and Mykel Board,
Mykel's article a few months ago on how to think (#123) has been nagging me since I read it. The article certainly hasn't inspired me to send in the spirited replies that some other columns have, yet it has continued to plague me like when I can't get a horrible schmaltzy song out of my head, so I feel forced to write this through irritation.

In the article in question Mr. Board dredges up some well-worn criticisms of social science and concludes that all "the results of social science 'research' are bogus". That is a very broad attack and for my money you simply don't offer a convincing argument. Still, the rocks you throw contain grains of truth, however small. I'm not going to contradict the specific charges you made because I don't want to argue with you and because these criticisms are so basic. Suffice it to say that there are a number of methods to reduce or eliminate problems due to sampling, experimenter and other forms of bias. On the whole, your criticisms are not problematic to the proper running of experiments in social science, at least in the hands of a competent experimenter.

On the other hand, there are some very serious challenges to social science. Note that in the 1960's there was a revolution in the way that experiments were run, largely due to recognition of the inherent problems. We are still grappling with some of these issues. These are gigantic boulders compared to the pebble sized criticisms you mentioned, yet I still don't think there is need to throw the baby out with the bath-water.

The philosopher Polanyi (who wrote *Tacit Knowledge*) said that there are certain things that simply can't be expressed. For instance, you would not be able to tell a Martian how to ride a bike without having a bike to ride. The same is probably true of the social sciences. There are some theories that we may easily conceptualize but simply cannot translate into the British Empiricist language used in professional journals. This is a failure of communication.

Neils Bohr offered the idea that the opposite of a great truth is also true; there may be many ways of explaining a phenomenon. The problem here is that the social scientist may be examining a part of something while ignoring its context. This should not be confused with experimenter or sampling bias. This is a problem of limits. There is a limit to the amount of knowledge a person can have. This might be because there is too much data to digest, or it might be a gestalt-like failure to recognize the flipside of a theory or the overall context in which an issue is embedded.

Presuppositions might be in the air, causing people to interpret events in a certain way. As in any other discipline social scientists are vulnerable to the vagaries of fashion and trend. A presupposition might make you imagine a young black man when you think of a carjacking. If you do this you are interpreting data from the world in the context of what you think is reality. You could easily be wrong. In the same way a scientist might interpret data in a particular way and later find that they were only looking at a small part of the overall picture. This is the beauty of early feminism: it allowed people to view the same behavior through a completely different lens.

Many people engage in what has been termed "fundamentalist thinking" which is to say that they will not admit they might be wrong. Psychologists may be more prone to this than normal individuals. I was surprised when I went to a lecture by psychiatrist Dorothy Otnow-Lewis, who maintains that convicted serial killer Kenneth Bianchi is a multiple personality. After his arrest, this half of the "Hillside Strangler" duo was proven to be faking symptoms of multiple personality after he saw "The Three Faces of Eve" on the tube while in the pokey waiting for trial. Bianchi does not now display signs of being a multiple, yet this esteemed psychiatrist refuses to admit she might

be wrong.

Another criticism of social science is the way that the system of liberal inquiry is used. In physics a theory is discarded when a better theory supplants it; psychology has adopted this methodology. This is similar to shining a narrow flashlight on an elephant in the dark and erasing your old observations when you focus on a new part of the beast. It is apparent that new theories are often just new ways of viewing old phenomenon and that there is still a lot of truth in the old theories. We might as well keep the old theory because twenty years down the road someone else is going to reinvent it and give it a new name.

The major flaw with using the scientific method in social science research is that the human mind can impose order in anything at all. The scientist takes a "slice of reality" and finds that it is basically chaos. The first thing he does is he imposes order on the chaos and calls it a theory. The trouble here is that you are looking at a dynamic process by taking one thin slice of it and putting it under the microscope, frozen in time. This scientific view is purely positivistic: it says that when the researcher has instruments that are precise enough the slice of reality will yield pure facts, like wine from grapes. Not only is science not precise enough to do this, the dynamic properties of the processes of human social life resist such categorization. Also, the bucket that you would hold this wine of knowledge is filled with holes.

The final criticism I would like to mention is that posed by the constructionists and by the anti-psychiatry movement, of which Thomas Szasz and R.D. Laing are examples. Constructionism states that our personalities are ever changing social constructions, based to a large extent on what we perceive other people perceive of our behavior, and we constantly adjust our behavior accordingly. It's kind of like having two people holding mirrors facing each other on a boat during a storm: it is very difficult to get the double reflections just the way you want them. Szasz and Laing went further: since personality is a construction, there is no valid yardstick to judge human behavior by and thus mental illness is nothing but a label imposed on people by the mental health establishment. These people might have been having what in India would be considered a valid religious experience while here you would get locked up for months or years as a schizophrenic and loaded with toxic drugs. These views hold a kind of nihilism when applied to social science research: if reality is so relative then there can be no proper way to construct and investigate theories of human behavior. Basically, they feel it's a case of the emperor's new clothes.

Carl Popper, the leading anti-positivist, maintained that you can still be empiric in spite of all this. You should view every theory and every study as little windows that give you a limited view of the process under scrutiny. The totality of all research may give you some kind of idea of what's going on. There really is no reason to throw out old theories, for they might still shed some light on the process in question. You have to keep investigating "reality" as best you can and keep adding to your base of knowledge. This holds for all people, not just scientists.

Mykel Board really thinks he's smart, giving sermons on how to think. How could you be so pompous as to take such an enlightened stand when what you know is so rudimentary? The trivial criticisms you made in your column in no way clear the ground for your sweeping statements on the fallibility of all social knowledge. Who died and left you philosopher king? I've only touched on the practical and theoretical problems in this research, yet many great minds still think it is worthwhile despite low pay and often posthumous recognition. You've got some nerve discounting the thoughts of scores of such people. But I guess that's how you know you're right: if you can discount them you don't have to read them. Also, why do you declare that all "social science is wrong", then later in your column invite your readers to participate in a social science study by filling out a questionnaire on sexual diversity??? DUH!! @#&*#

P.S. for my gossip chums, I've moved:
Evan Harrington/ 1011 Clinton St./ Philadelphia PA 19107.

Dear MRR,

In response to comments made in Bloody Mess' letter (Sept. 1993)...My, what big balls we got once GG passed away. As for "living" of GG's name you better get your fucking facts straight. For five years I worked for GG Allin, and to quote GG from Gray Areas "He's (M. Physema) cool, and he actually does pay me. He's helped put records together, he's helped out with artwork, photocopies, phone calls...he's for real, he doesn't make alot of money off it...". When GG and Shrinkwrap did the *War In My Head-I'm Your Enemy* CD and two other releases, we received no monetary payment. We didn't expect any payment - working with GG was payment enough. As for distributing GG's material, GG set all pricing and gave us permission to distribute his material...and as for calling me a loser, why don't you take a good fucking look in the mirror at yourself 'cause it looks like its tattooed on your fucking forehead sounds from the likes of your letter that you're the one cashing in on GG's name. How much are you going to charge the authors of these books for your information? And how much money are you going to make off of that practice tape from 1989? GG told me that that particular tape was an embarrassment to him. When was the last time you spoke with GG? Been awhile, hasn't it? And as for being GG's #1 fan? Think again...think again about all the people who stuck behind GG through thick and thin over the years and still carry his name on in death. Number one fan I think not... I do not distribute GG's material for fortune and fame, I do it out of a love for the man and his music, unlike others out there cashing in on GG's name...so before you start getting diarrhea of the mouth, you better get your fucking facts straight...and one more thing-the name is M. Physema-get it right, asshole. Fuck you.

M. Physema/ Shrinkwrap/ PO Box 11831/ Pittsburgh, PA 15228

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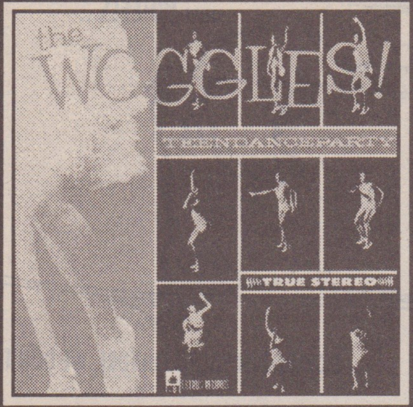

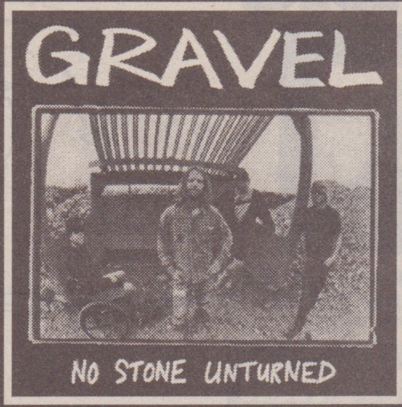

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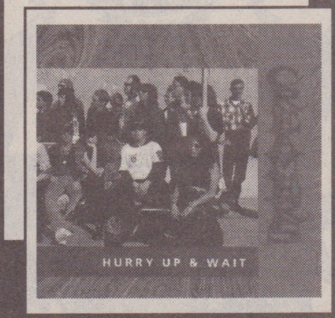

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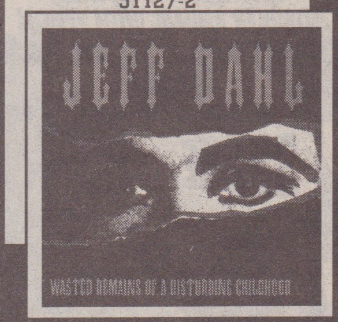

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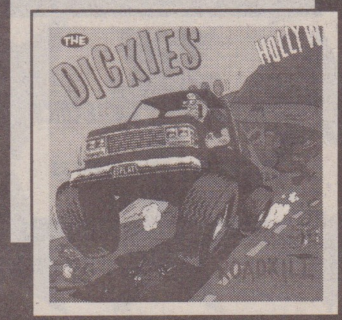

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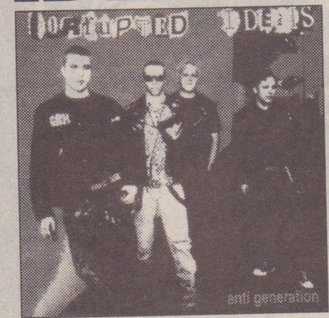

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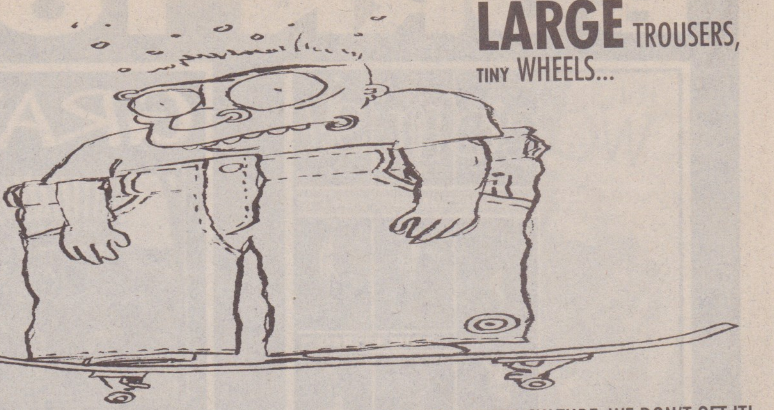

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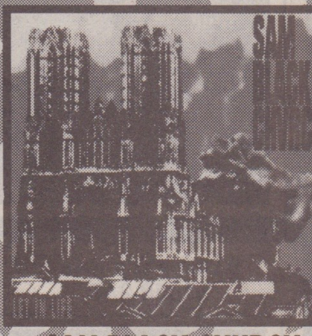

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BEN WEASEL OF PANIC BUTTON

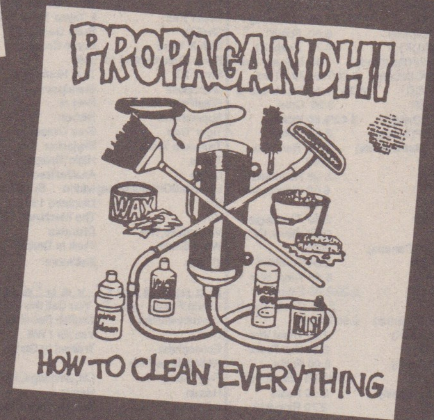
PROPAGANDHI - How To Clean Everything" LP

I'm so tired of spineless, melodic pop bands. This band breaks the mold. They have a totally, full, tight, melodic and hard-edged sound that is sometimes very poppy. What makes them great is their right-on lyrics. They don't rely on dumb circle E punk cliches, but have really insightful lyrics with a sense of humor, too. Musically, it's one of the best records I've heard all year. The vocals sound like "Unfun" period JAWBREAKER. Musically, some think it's too blatant a NOFX rip-off. They are wrong. This is just simply one record everyone should own! (OP) (Fat, PO Box 460144, SF, CA 94146)

OWEN PEERY OF MAXIMUM ROCK-N-ROLL

PROPAGANDHI - How To Clean Everything
LP (Fat Wreck Chords)
Holy Christ! An anarchist band that doesn't sound like death metal! This shit rules!, rules!, fucking rules! "Stick the Fucking Flag Up Your Goddamn Ass, You Sonofabitch!" is too beautiful for words. Fuck this, I'm gonna go listen to them. (JA)

JUSTIN OF COFFEE AND HASHBROWNS



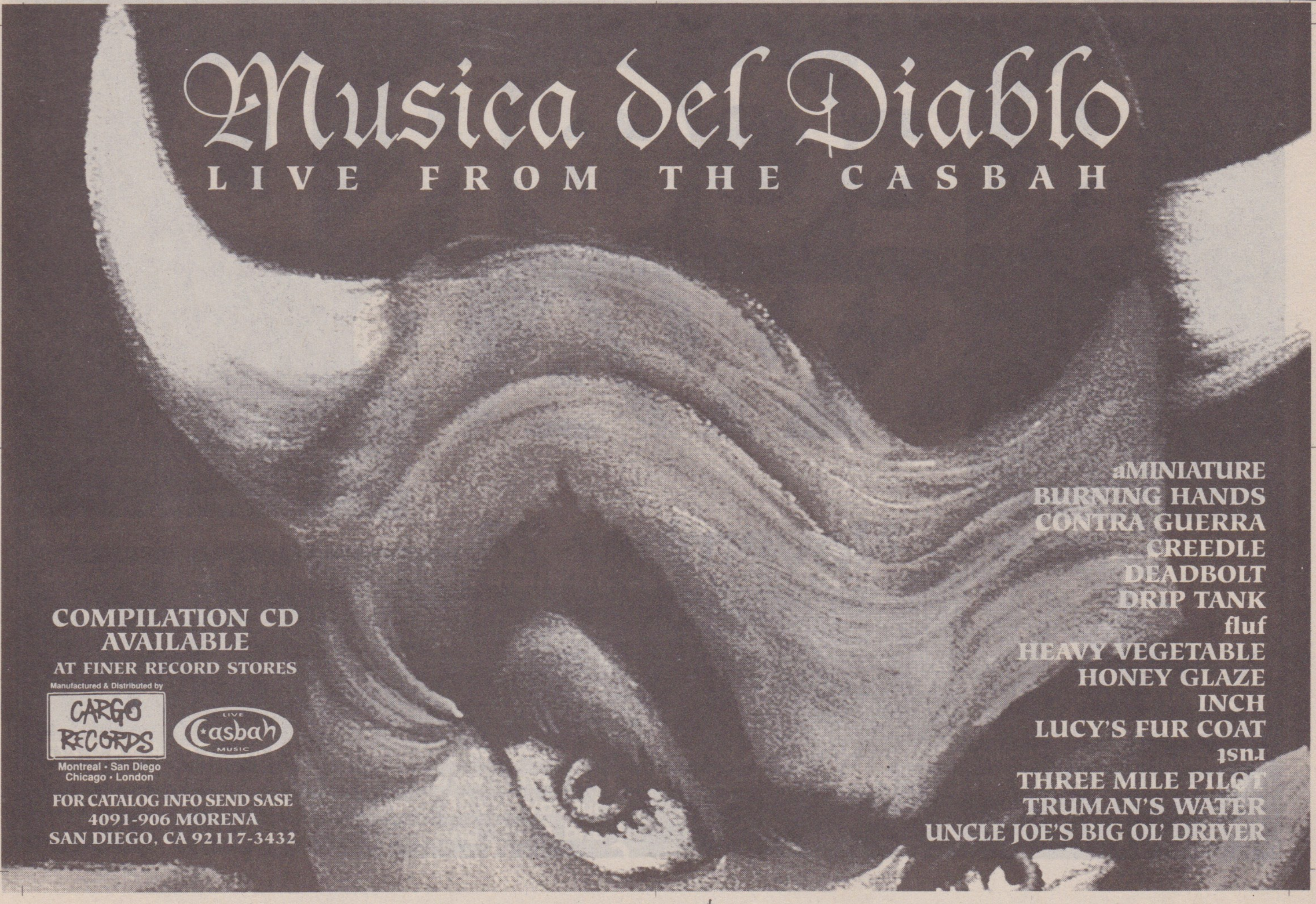
PROPAGANDHI
HOW TO CLEAN EVERYTHING

This Canadian who-givesafuck-core trio hide behind a solid but thin veil of goof and humor to conceal laser sharp awareness and insight. lyrics to make politicians cringe* and a strong socio-political stance against practically everything and everyone. If "messaging" bands presented their ideas in this manner every time. I would have taken it to heart eons ago, would have overthrown all systems and would be president of the universe by now. This is a pretty incredible record. "*Ska Sucks*" alone makes this one of my top 5 favorite records of the year. (As a critic, I know you're expecting me to elaborate on why I like this record so much. I won't. Nyah, nyah). **by the way I stole this line.* (**Fat Wreck Chords,** *P.O.Box 460144, San Francisco, CA 94146)*

SOMEONE AT SCRAPE

FAT WRECK CHORDS

HEY, NEW PROPAGANDHI 7" OUT NOW ALSO!



Artist	Title	Format/Country	Price	Label
Active Minds	Behind the Mask	7" EP (UK)	3.00	Loony/Fobia
Apocalypse Hoboken	Kingpin	7"	1.95	Dick
Apocalypse Hoboken	Strikes Back	7"	1.95	Dick
Archers of Loaf	Icky Mettle	LP/CD	5.70/9.10	Alias
Atomic 61/Dirtclodlight	Live in Texas	7"	2.60	Cavity Sear
Babyland	Stomach/Pink Frost	7"	1.95	Flipside
Bikini Kill	Pussywhipped	LP/CD	6.20/7.80	KRS
Billingsgale	Reach Out	7" EP	3.00	Victory
Blue	Cockroach	7" EP	2.60	Bovine
Bombshell	Bombshell	LP/CD	5.60/7.80	Allied
Buddha Chest	Blind	7" EP	2.60	12X12
Capitalist Casualties	Raised Ignorant	7" EP	2.45	Slapaham
Car Crash	Car Crash	7" EP	2.60	Truant
Cavity	Cavity	7"	1.30	4 1/2 Finger
Chickenhead	Everything Must Go!	7" EP	1.30	41/2 Finge
Chumbawamba/Credit	to the Nation	12"/CDsingle	6.15	Agitprop
Control Freak	Emma/s Thread	7"	2.60	Cavity Sear
Culture Shock	Go Wild+All the Time	CD (UK)	8.35	Bluurg
Culture Shock	Onwards and Upwards	CD(UK)	8.35	Bluurg
Dead Steelmill	It's All Over	7" EP	1.95	Underdog
Desuirgheitors	Desuirgheitors	LP(Spain)	6.00	Fobia
Deviated Instinct	Reopening Old Wounds	CD(UK)	9.75	Desp. Att.
Disaffect	Home of the Slave	7" EP(Scotland)	1.80	Uneasy List
DOA	Loggerheads	LP/CD(Can)	6.20/7.80	Alte Tent
Don Caballero	For Respect	LP/CD	8.35/10.10	Touch and G
DropDead/Crossed Out		5" EP	3.25	Crust
Earth Crisis	Firestorm	7"/CDsingle	3.40/6.50	Victory
Escandalo Publiko	La VidaEn La Ciudad	7" EP(Spain)	3.00	Fobia
Feeding the Fire	No Submission	7" (Netherlands)	3.35	Red Wax
Fitz of Depression	Jenny 867 5309	7"	3.40	
Fluf	Man Gravy	CD	12..25	Headhunte
Fluf	Wasting Seed	10"	6.60	Headhunte
Four Walls Falling	European Release	7"	4.10	
FYP	Cooties	7" EP	2.60	Theologian
Gapeseed	Ranzer	7"	2.60	Silver Girl
Glory Stompers	Glory Stompers	2X7"(Canada)	5.25	
GOI	Why Suffer	7" EP	2.30	Forefront
Godless	Who's In Control	LP	5.40	Tribal War
Gravel	No Stone Unturned	LP/CD	6.20/8.45	Estrus
Heatmiser	Heatmiser	7"	2.60	Cavity Searc
Heavenly	P.U.N.K Girl	10"/CDsin(uk)	6.65/7.85	K
Hellkrusher	Dying for Who	7" EP(UK)	2.45	Tribal War
Her Tears/BigheadedBatman		7" EP	2.60	Her Tears
HHH/Vitu's Dance	Homo Homini Lupus	LP(Spain)	6.00	Fobia
Hiatus	From Resignation	LP/CD	6.30/8.60	Sound Poll
Hugger Mugger	Idiota	7" Ep(Spain)	3.00	Fobia
Ice	Making Up For Lost...	7" EP	2.70	Ringside
Iceburn	Burn/Fall	7"	3.00	Victory
Integrity	In Contrast of Sin	7" EP	3.50	Dark Empir
Internal Autonomy	Only You Have The..	2X7"(UK)	3.90	Profane Ex
Into Another	Creepy Eeepy	12" EP/CD	5.65/6.65	Revelation
Intolerance	La Generacion Del Odio	LP(Spain)	6.00	Xunca
J Church	Tide of Fate	7"/CDsingle	2.60/5.20	Broken
Killdozer	Pig Was Cool/Unbelieva	7"	2.95	Touch+Go
Lazy Boy	Fill It	7"	2.60	Allied
Los Crudos/Huasipungo		7" EP	2.30	Lengua
Lotus Eater	Could Go On	7"	2.60	Slow River
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Neckdeep	Neck Deep	7"	3.05	Insta-noise
Negative Stance	Spectators of Decadence	7" EP(Greece)	2.60	Profane Ex
No Comment	Common Senseless	7" EP	2.45	Slapaham
No Fun At All	Vision	CD	4.05	Burning Hea
Nocivo	Nocivo	LP(Spain)	6.00	JYC/Fobia
Oi Polloi	In Defense of Our Earth	LP(UK)	9.60	WoW
Oiler	Little holes	7"	3.25	Sympathy
One by One	Fight	7" EP	2.30	Flat Earth
Orgon	Nuestros SuenosSon	LP	6.00	JYC/Fobia
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Pezz	Free Ride	7"	2.60	Truant
Plainfield	Taxidermy	7"	2.70	
Plate, Peter	History Comes Around	7"	2.30	KRS
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Primitive Tribes	While No One Was	7" EP	2.60	201
Propagandhi	How to Clean a Couple	7" (Can)	2.60	Fat Wreck
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Radio Wendy	Badasteroid	10"	5.10	Sympathy
Refused	This is the New Deal	CD	4.05	Burning Hear
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Rocket From the Crypt	Pure Genius	7"	3.65	Drunken Fish
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Seam	The Problem With Me	LP/CD	7.55/9.80	Touch + Go
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Small 23	True Hook Zero	LP/CD	5.70/9.15	Alias
Standpoint	Standpoint	CD	6.50	MSB
SteelPoleBathtub	Best of..	CD	12.45	
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Vindictives, The	Disturbia	7" EP	2.75	VML
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Some stuff you'd might have missed....

Asprin Feast	How Do You Call the Cops...	7"EP	1.30	Piss Poor
Chumbawamba	English Rebel Songs	CD (UK)	6.20	Agit-Prop
Crass	Yes Sir I Will	CD (UK)	8.60	Crass
Econochrist	Trained to Serve	LP	4.80	Vermiform
Filth/Submachine		7"EP	1.95	Rust
Free Kitten	Oh, Bondage, Up Yours	7"pic disc	3.60	SFTRI
Heroin	Heroin	12"EP	4.70	Gravity
J Church	No One Has a Future	7"	3.30	Damaged
J Church	Sleep	7"	3.00	Rugger Bug
Leatherface	Minx	LP/CD (UK)	9.05/13.85	Roughneck
Thatcher on Acid	Frank	LP (UK)	9.00	Agit-Prop
Man is the Bastard	Abundance of Guns	7"EP	2.60	Wood
New Bomb Turks	Trying to Get By	7"7"	2.60	SFTRI
Rocket From the Crypt	Circa NOW!	LP/CD	6.50/11.15	Headhunter
Urge, The	Self-Respect, Manners..	LP (UK)	6.50	Incognito
V/A	Billeeeaarrggghhh	7"EP (Intl)	2.60	Slap-A-Ham
V/A	Dignity of Human Being	LP/CD(Intl)	10.60/10.60	Dekonkurrel
V/A	Son of Billeeeaarrgghh	7"EP (Intl)	2.60	Slap-A-Ham
V/A	Vinyl Retentive	2xLP	7.80	Very Small
Wat Tyler	Sexless	7"EP	3.55	Damaged

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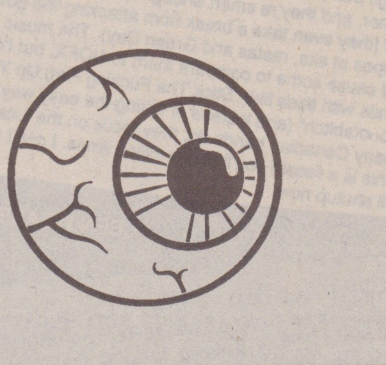

HEY: We've been greatly expanding our print section lately, get a new catalog and check it out. Also, we've been carrying more books, and have included a new section in our catalog with longer description to entice you.

IMPORTANT!!! The troubles with the post office seem to be cleared up due to the valiant efforts of Eric Zo and our own Pat. They fuckin' rock.If this ad looks punker than it normally does that's because it's the first time I've done it. There's no print in this ad because I fucked up and ran out of time so get a catalog or an update to find out what's new. Things are moving along like tepid taffy so we hope you'll ride along. We miss you Ryan. You too Kirsten.

POSTAGE RATES

NOTE: *Treat cassettes as 7" & CD's as LP's. For each additional, 3-7" = 1LP (round up). Confused?* Our 'Catalog' method is way more accurate.
U.S.A.: 'Special Fourth Class' rate. We also offer "Priority" up to 5 lbs., but you'll have to see our catalog for details.
CANADA/MEXICO: 'A.O. Small Packet'.
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initial charge 1 LP	1.05	3.12	3.66	5.65	7.40	7.53	6.55
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each additional LP	.22	.65	1.50	2.65	3.65	3.70	1.05

RECORD SWAP

Sunday November 28

Epicenter Zone 475 Valencia/16th in SF. Punk Rock Records.

Details: 9 am 4 pm
$2 admission (until noon)
$10 Table (dealers) • Tables provided • No charge for carry ins. To reserve your spot, or for more info, Call 415.431.2725 (Sundays best) or fax 415.826.0797. **Also**: because we need your money, we will be open 24 hours from Friday Nov 26 to Sunday Nov 28. There will be special discounts between 2 and 6 am, grumpy, tired workers, and lots of free c o f f e e

Guess what?

WE DON´T LIKE YOU EITHER!

No matter what some cliquish, childish, ignorant Punkrock retards may say, X-MIST is still the coolest lable on god´s earth. We don´t give a shit about your latest fashionable melodic - lalala - blahblahblah - bloob - bloob funny-punk, and we couldn´t care less about your "Positive turns **INTO ANOTHER** progressive drival, and forget about your Biohazard - macho - type bullshit ... not to speak of industry and media cloned **RAGE AGAINST THE MACHINE** (what a fucking **JOKE)** crap! We are into the **REAL THING**. That´s why we release records like:

2BAD "ANSWER MACHINE" new CD/LP, except for MRR´s Lali Donovan (she thinks they have ridiculously long intros" ... well, is it too much to ask that a person listen to a song for more than 10 seconds if they want to review a record?), **EVERYBODY** says that this album is a **MONSTER!** Full of power and pain! Even number 1 in the ZAP readers charts ... interesting enough considering that most of the kids that read ZAP aren´t **THAT** open-minded - kinda like Lali.

SHORTY "THUMB DAYS" is another killer. A bone-breaking, dusgusting, noisy mess - too much for wimps like Chris Dodge - also on CD/LP.

And norways Hardcore legends **SO MUCH HATE** CD/LP out called **"LIES"** with powerful, sincre, strong Hardcore the way it´s supposed to be! Not your typical "I´m fifteen and I want to tell you how to live your life" kind of lyrics. (No, we have nothing against young kids - only loud-mouthed assholes ... of **ANY** age)

And to keep it short and simple, here´s a little idea of what the new single **"GO CART"** from **DISTORTED PONY** is like: the missing link between **JESUS LIZARD** and **COP SHOOT COP**. Not impressed? No problem, you could probably write for MRR, too...

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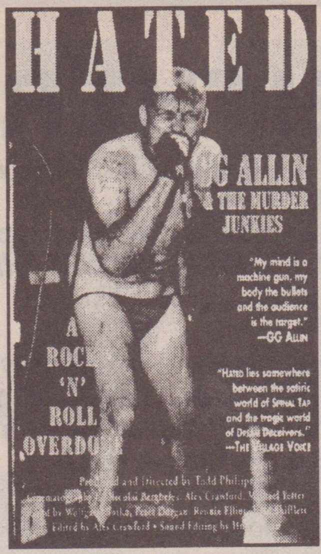
X-MIST RECORDS

p.s.: Guess if a band like the BIGS BOYS existed today, they probaly wouldn´t be "punk" enough to be reviewed in MRR



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GG ALLIN & OTHER NASTINESS FROM FILM THREAT VIDEO

❑ **HARDCORE: THE FILMS OF RICHARD KERN VOL I** * (HCR107) This compilation includes such evil NY-underground classics as ***You Killed Me First, Submit To Me***, and ***The Right Side of My Brain***, featuring Lydia Lunch, Karen Finley and Henry Rollins. Music by Sonic Youth and more! *(90 min.)* $29.95 The second tape, **HARDCORE VOL II** * (HCR111), includes the legendary Lydia Lunch collaboration ***Fingered*** and the notorious ***Evil Cameraman***. Music by Cop Shoot Cop, Foetus and Sonic Youth. *(90 min.)* $29.95 ***Hardcore I & II*** for $49.95

NEW! ❑ **HATED: GG ALLIN & THE MURDER JUNKIES** * (HAT 141) Completed just before his death, this movie captures all the sound and fury that *was* GG Allin—who broke parole to appear in the film. Featured is not only Allin's live act that drew the curious, but the injuries, police activity and rock 'n' roll savagery that is his legacy. Also includes exclusive footage of Allin's highly unusual funeral. *(60 min.)* $24.95

❑ **NEKROMANTIK** * (NEK105) This uncut classic is an absolute 10 on the squirm-o-meter as the disenfranchised youth of Deutschland find uses for the not-so-recently-deceased. Oddly, it's a love story too. "New gore terrain!"—*S.F. Weekly (74 min./English subtitles)* $29.95

❑ **NEKROMANTIK 2** * (NEK109) You'll gasp as a beautiful necrophile discovers true love, proving again that there is sex after death! Worse than the first and has a sick ending you can torture your friends with. *(100 min./English subtitles)* $29.95

❑ **THE DEATH KING** * (DKG106) Seven days of suicide makes for a week of bizarre horror! Features a gruesome Nazi torture scene not for the squeamish! *(80 min./English subtitles)* $29.95

❑ **CORPSE F - CKING ART** * (CFA122) Interviews and behind-the-scenes footage explain the cinematrocities of director Jorg Buttgereit with rare stills, gore effect secrets and unreleased scenes. Includes ***Hot Love***, the pre-*Nekro* shocker! *(90 min.)* $29.95 ***Nekromantik 1* & 2**** both only $49.95 or ***The Death King* & Nekro 1* & 2**** all 3 only $79.95 or add ***Corpse Fucking Art**** to get all 4 for $99.95

❑ **RED** * (RED104) Phone pranks can kill a man! If you know about the Red tape, this visual depiction is a must! Lawrence Tierney stars in this hilariously obscene film about the misuse of the telephone. *(35 min.)* $19.95

*ALL TITLES ARE ADULTS/OVER 18 ONLY AND REQUIRE A SIGNATURE!

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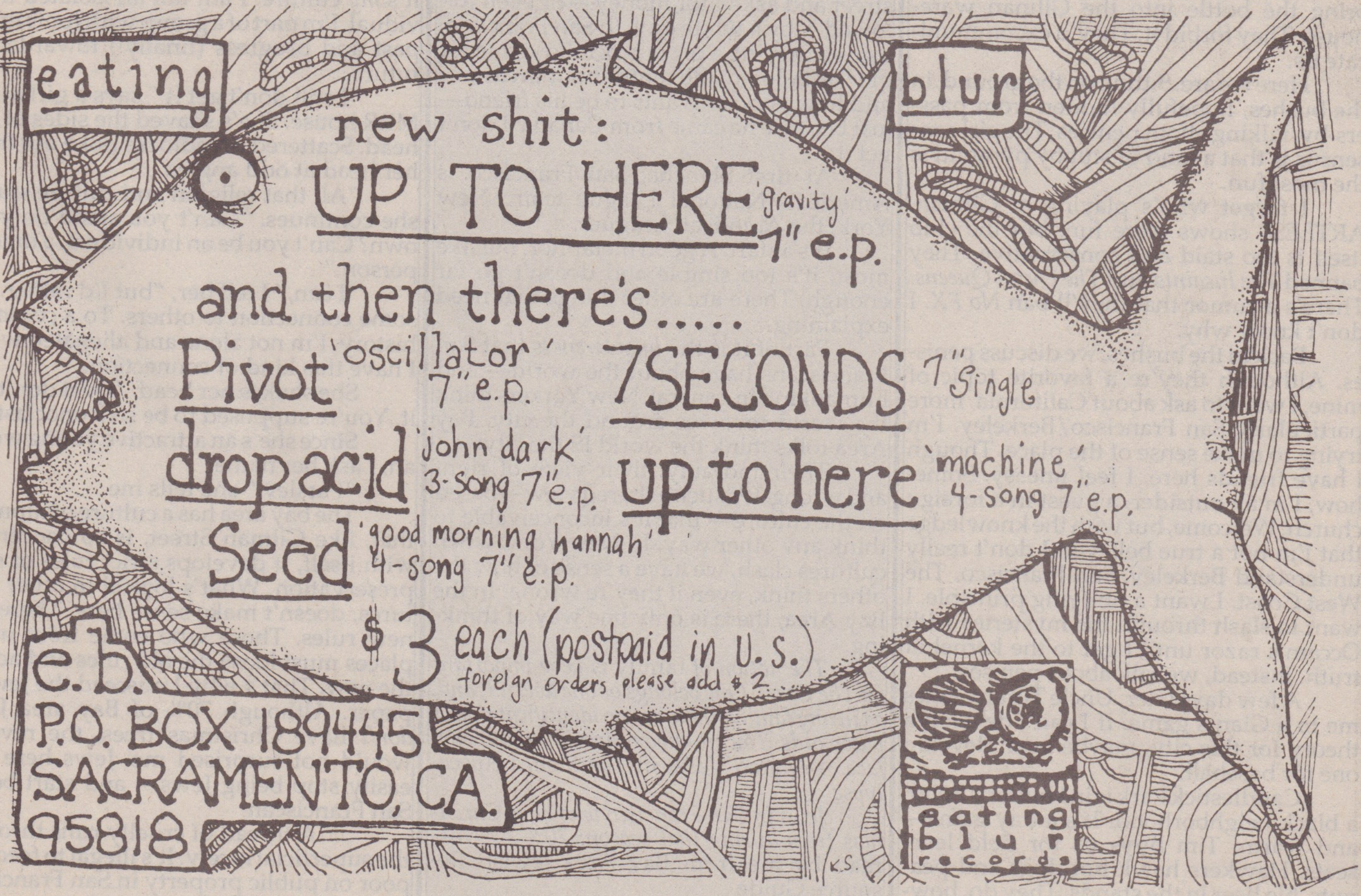


As with so much of the California scene, no one there seemed to have the historical perspective to see themselves not as a cure for society's ills, but merely one of its more vulgar products. —Marco Vassi in *The Stoned Apocalypse*

"I think length is really over-rated," says Suzanne.

"I agree." answers Lali, taking a slug from the 40 ouncer. "Width is much more important. Short and wide, that's the best.

Glad that I have at least half the requirements, I probe further.... er... ask another question.

"What about curved ones?" I ask. "Isn't that the same as width."

"Oh no," says Suzanne, "curved ones hurt. It's like being poked in the side."

Lali nods in agreement.

I peer through the leaves of the bushes. We're behind them, sitting in a triangle. In the dirt. We're hiding from the cops. In Berkeley, they arrest for drinking. We can't bring the bottle into the Gilman warehouse. They forbid it. They'd excommunicate us.

Here we are. Sitting on the ground, in the bushes, hopefully hidden from passers-by, talking about penises. The girl consensus is that a kind of stubby pyramid is the most fun.

I forget who's playing at Gilman. ARTLESS shows were fun, but the club itself is too staid and conservative. They banned *The Insaints* and *The Diesel Queens*. There's a rumor that they'll ban *No FX*. I don't know why.

Back in the bushes, we discuss penises. Although they're a favorite topic of mine, I want to ask about California, more particularly San Francisco/Berkeley. I'm trying to make sense of the place. Though I have friends here, I feel uneasy. Somehow, I'm an outsider, a guest in a foreign church. Welcome, but with the knowledge that I'm not a true believer. I don't really understand Berkeley, San Francisco, The West Coast. I want a unifying principle. I want to slash through the mysteries with Occam's razor until I get to the kernel of truth. Instead, we talk about penises.

A few days later, Uncle Timmy takes me to a Giants game. If I can't develop a theory for this city, maybe I can develop one for baseball.

Candlestick Park is in Hunter's Point, a black neighborhood. It's a day game—and warm. Tim buys us for field level seats. Hawkers hawk hot dogs and peanuts. No beer in the stands. They do, however, sell tacos and burritos. The crowd is white. The hawkers are white— even the burrito hawkers. A couple of Orientals and a Hispanic or two... Wait! There's a Negro. The San Francisco Giants are a National League team. That's part of my theory.

A couple of cities have teams in both leagues. NY has The Yankees and The Mets. Chicago has The White Sox and The Cubs. The Bay area has Oakland and The Giants. Common to all these teams is the nature of the fans. The National League team has mostly white, suburban jockish fans. American League fans are more mixed. Negroes, Hispanics, White Trash, intellectuals, you name it. National League fans are homogenized— as if any minute they're going to do *the wave*. The American League crowd is rowdy, uncontrolled. There are fights.

I don't know if these characteristics are true throughout the leagues. (Send letters of confirmation— or dispute.) It's a preliminary theory. I like it. It helps me explain the differences between New York and San Francisco.

Part of it is the roughness, the rowdiness, the mix. How often will a New Yorker say "Have a nice day!"? Since I've been in San Francisco I've seen arguments, but not one fist fight. At Gilman, there are one or two ethnic types, and maybe a Negro—not more. In San Francisco, even the bums are white. (Imagine being stopped on the street and asked for money— or even followed— by a white guy. In San Francisco, a guy, carrying a pizza box follows me for blocks. A loony, he rants about invasions and how nobody wants to be his friend—just because he came from Canada. I don't get it.)

At first blanche, San Francisco is America's National League team; New York, the American Leaguer.

It's a start. A good metaphor. But like most, it's too simple and doesn't go far enough. There are other things that need explaining.

Part of it is the *unawareness* that San Franciscans have about the world— and humankind in general. New Yorkers think the world revolves around the city. Bay Area folks think the world IS the city.

Their morality, their view of right and wrong. It's such a shared view—based on the culture— that it's inconceivable to think any other way. In New York, when cultures clash, we have a sense of how the others think, even if they're wrong. In the Bay Area, there is only one way of thinking.

The notion of family is very important on The Coast. One belongs or one doesn't, and, as in any family, there are no identifications or passwords. You are known simply by your own face. —Marco Vassi in *The Stoned Apocalypse*

Jews in San Francisco who have Christmas trees during that season: 70% — Misread by me from Bay Area Jewish Resource Guide

Maybe it's that no one is born here. They move from other places. People who come here are lost, angry, alienated— not necessarily from society, but from themselves.

Marty Sprouse told me that San Franciscans change their names when they move to the city. Vegetables, trees, *other* people's names, anything; new residents pick a word, as an identity, and drop their old name. They have to merge with the city. They loose their old connections and become part of a new whole. Like joining a cult, the city becomes their new family. They get tattooed or pierced. It's a ritual that marks initiation into the group— like circumcision marks initiation into Judaism.

As new initiates, the people here spend their time practicing smiling, cooking tofu, being liberal. They have to abandon their social heritage and play completely new roles. It's no coincidence that Hollywood is on the West Coast. You have to act to live here.

It's Yom Kippur, the holiest day in the Jewish year. My stomach rumbles. I've got a headache from coffee withdrawal. I'm fasting. No food or liquid for twenty-four hours. I've done it every year since I was eight. It helps me feel connected to the past. It lets me participate in a 5000 year old culture. Of course, like all cultures, it's got it's good points and bad points— but it's *my* culture. I am not an isolated individual. I'm part of a group with roots in the past and progress (finally!) towards the future.

"I still don't get it." says a girl at the MRR house. She's shaved the sides of her head. Scattered dreadlocks poke out from her head at odd angles.

"All that religion and culture stuff." she continues. "Can't you stand on your own? Can't you be an individual, a unique person."

"I can," I tell her, "but I'd rather feel some connection to others. To a common history. I'm not alone and alienated when I have this kind of connection."

She shakes her head. "I just don't get it. You're supposed to be so iconoclastic."

Since she's an attractive young woman, I ask her name.

"Parsley," she tells me.

The bay area has a culture of hipness, that, like Gilman Street, is so concerned with itself, it develops strict rules of self-preservation. What's logical in other cultures, doesn't make sense here. There are new rules. Those who come from other places must loose the old rules and adopt the new. That's why I misread the Jewish paper. Although 70% of Bay area Jews *don't* have Christmas trees, the reverse would not surprised me. Jews here can easily stop being Jews— and start being San Franciscan.

A thread of cruelty runs through the superficial nicety. It's illegal to feed the poor on public property in San Francisco.

The mayor instructs the cops to confiscate shopping carts the bums use to transport cans to the recycling center.

Even good cities can have bad mayors. G-d knows that New York had to suffer years with Ed Koch. We may even get someone worse in November. I won't blame a city for its mayor.

But here, the cruelty is subtler. More insidious. The right-wing mayor gets a big chunk of the homovote, for example. How could that happen?

"You warned me about the conformity before I moved here," says Larry Bob, "but you didn't warn me about the gay conservatives."

Sure, they're in NY too. Pagan, the councilman from the Lower East Side, is one of them. But he yells and makes no pretence at niceness. He's a GAY CONSERVATIVE. In San Francisco, gay conservatives would never call themselves that. They fly the multi-colored homoflag from their windows. They march in the liberation marches. They vote for the mayor.

There's a special smiley-faced rudeness that I've never seen anywhere else. Behind the nonchalant flirts, the "have a nice days," the "far-out dudes," there's a casual hostility to anyone not a part of the culture.

The coldest winter I ever spent was a summer in a San Francisco homo bar in the middle of an AIDS crisis. —Mark Twain

In most cities, neighborhoods change block by block. You can easily step from a rich neighborhood into a poor one. From a White neighborhood into a black one. In San Francisco, not only the rich/poor neighborhoods vary according to the block, but so does the weather.

The Mission, where the poorer folks (and lotsa punks) live is sunny and warm. The rich folks suffer through a cold fog. It's as if the rich San Franciscans could remain rich, because they paid the guilt penalty in weather.

Most of San Francisco is cold during the summer. It doesn't follow the rules of other cities. People on the street wear heavy clothes to insulate them from the cold outside. People who live here wear each other to insulate themselves from the rest of the world.

I'm at this homozine convention. Charles, the cool Oriental guy from the binet, invited me. Larry Bob is there. Tom Jennings is there too. This is where *The Bucked Tooth Varmits* play. (I wrote about these lesbo-goddesses last month.) Also here, is this guy. I don't know his name, but he keeps looking at me.

Thinking it's my ego projection, I don't say anything. Tom turns to me.

"He's looking at you." says Tom.

"What's his name?" I ask.

Tom tells me. Later I get his phone number. In a respectable amount of time, I call him. He agrees to meet me at a coffee house in the nice-n-sleazy part of town. Over coffee, I ask him what homosexuals do in San Francisco.

"Well," he says, "there's this ninety nine cent video fest."

"Let's go," I say. We do. Admission is three dollars.

"I thought you said it was ninety nine cents." I say.

"That's just the name of the place," he says, "It costs three dollars to get in."

There's a bar in front, a stage in back, and a row of highschool gym-like bleachers in between. A man dressed in an evening gown, wearing a Vanna White wig, shimmies around the room. She carries a cardboard wheel with a pointer. Audience members choose among different video styles: *Lesbian Love, The AIDS Crisis, A Sex Celebration* and the enticing *BOMB!* The videos are not very thrilling. One is of a one man show about a gay's pal who died of AIDS. Later the guy— in real life— died.

[Note: It's odd how homos worked so hard to get psychiatrists to reclassify homosexuality so it wouldn't be a disease. Now they're working to make it one again.

In Los Angeles, the homobaths have signs prohibiting "unsafe sex acts." These acts are: "any sex where the penis enters the mouth or anus— with or without a condom." Yep, the homobaths, themselves, are bringing back sodomy laws. What did Larry-Bob say about the gay conservatives? On this coast, gay *is* conservative.]

After the videos, the disco starts. My host wants to stay. I'm for getting out, but as the guest, I follow his lead. Besides, I paid three dollars!

We sit on the bleachers, watching the disco crowd. There's a colored guy, with a shaved head, dressed in a brown suit. He stands there, swaying to the music.

"He used to be a transvestite," says my host. "I don't know what happened to him. He's been around forever— a big pain in the butt."

We watch some more dancing. Occasionally, the DJs play a Sex Pistols song— or The Clash. The dancers keep their distance from one another, each in a private disco world.

By now, the bald guy has shed his suit. He wears tights underneath a one piece girl's bathing suit. It has a flower print on it.

"The fewer clothes he wears," says my host, "the more he looks like a woman."

We both laugh. I lean back, slipping my arm around him. It *really* is like the bleachers in high school.

The bald guy comes over and starts dancing right in front of us. S/he looks at me, then s/he looks at him. S/he keeps looking at him as she puts her foot between us and wiggles it to make some space.

"Jeez!" says my new friend, "What a pain! Why doesn't the...she... go somewhere else."

The Negro hears and goes back into the crowd. We listen to some more industrial music. I'm nearly at the breaking point. Then, s/he comes back.

Ignoring me, s/he stations him/erself right in front of my partner. He looks heavenward for help. The Negro's hips sway. His/er arms twirl. S/he puts a foot on either side of the guy's body almost stepping on my hand. I take my arm down.

Then s/he sways back and forth, pelvis moving closer and closer to his face. I'm ready to jump in and save the poor guy. He doesn't want to be saved.

His hands wrap around the pelvis of the gyrating creature. His face rubs into its crotch. The dancer reaches between the guy's legs and strokes hard, up and down. He finds the dancer's crotch. I find the door.

I leave. Run out. Go back to the safety of my 55 year old cousin who likes classical music. During that walk, I run into the white guy carrying the box of pizza. He's still explaining how nobody likes him because he's a Canadian and not a San Franciscan. Now I understand. Maybe he's not so crazy.

ENDNOTES:

—> *Belated thanks dept:* I think I forgot to thank Sheryl Schroeder for her letter, cartoons and *Shelf Life* zine. It's a fine personal zine in a much different vein from the one you're reading now. She sent it to me so long ago. I don't know if you can still get one. If you wanna try, write her at: 1631 Santa Rosa Ave, Santa Barbara CA 93101

—> *Hustle of the month dept:* An outfit called *The Local Music Store* (PO Box 426, Dun Loring VA 22027) sends out promo packs for their service. They're a distributor that concentrates on indie music only. There are others, but these guys have a difference: ***YOU PAY THEM!*** Yep, they'll distribute your record— and give you "Preferred regional, chainstore and local placement." But you have to do more than just give them records. You have to pay them a "service fee" of $150. Let's see how long they stay in business!!

—> *Badguys of the Month Dept:* The form letter opens ominously with: *Dear Friend of Police Officers,* Then comes a story about something *heartbreaking that happened in Virginia recently... "an innocent ten-year old girl who was abducted and raped. Then she was strangled. And the killer? You guessed it— a parolee..."*

Of course, the letter doesn't mention three important points.

Point 1: The parolee had ALREADY served ten years in jail for a previous crime. A lot of good THAT did.

Point 2: This country has a higher percentage of jailbirds than any other country in the world. Jails MAKE criminals. These retards want more of 'em!

Point 3: If the ten year old girl weren't innocent, would that have made any difference?

You can write: The National Association of Police Organizations, Inc, 750 First Street NE, (935), Washington DC 20002.

They'll send you literature— and a nice business reply envelope.

—>*Goodguys of the Month dept:* **GIVE ME LIBERTY OR GIVE ME HEAD** is how the poster starts. Then it calls to "either remove all laws regulating economics and victimless 'crimes' or show more concern for our welfare by giving us government sponsored sexual gratification." Now THOSE are demands I could live with! The poster is sponsored by The **YOUTH DECADENCE CAMPAIGN.** Unfortunately there's no address on it.

—> *Dumb punk rumors dept:* With Bad Religion signing to Atlantic, the rumors have been flying. They were before. B.R.'s former label, Epitaph, have done their best to straighten them out. I'll help. ***Epitaph* is an indy!** They're NOT owned by Sony or any other major label. They're good guys. They help lots of zines with their ads. Nobody owns 'em but 'em.

—> Those who enjoyed the *NOTHING BUT RECORD REVIEWS* "dog" tape by THE HATERS might want to do something to help. Some SOUNDGARDEN folks formed ANOTHER group calling itself *Hater*. SOUNDGARDEN's major label has already told the *real* Haters to go fuck themselves. Typical of the majors— but when the shoe is on the other foot— go ask NEGATIVELAND about U2. Ah well, the name of the next HATERS LP: SOUNDGARDENS!

—> *Truth in Advertising dept:* I picked up a calendar of homolistings. My favorite, listed under politics, was a group called: ***Fat is a lesbian issue.***

—> Last column, I forgot to mention that the name of the band with the stripper on stage and the goat-fucking video. They're JERRY & THE BASTARD MAKERS. They're from New Orleans. You can get the tape and all kinds of other stuff by sending money to the band c/o Taj Cardona, 6053 Wingate Dr., New Orleans LA 70122.

—> *Credit where its due dept.:* Mercury records put out a "cassette single" called *KROSSWORDS*. It's an interview of REDD KROSS done by Thurston Moore. (They do slur Henry Rollins' name, though— was it done electronically?) Thurston plays pieces of RK songs from way back when they were a punk band. He also unashamedly says "oh wow" a lot. It's amazing a major would put this out. It's almost worth buying!

—> *Further credit dept:* Thanks to the ARTLESS show goer who gave (lent?) me the Marco Vassi book I quoted above. Marco Vassi married Annie Sprinkle before he died of AIDS. He was a 60's pioneer who explored all aspects of sexuality. *The Stoned Apocalypse* is his autobiography.

—> *Even the badguys deserve credit dept:* You can find out how stupid the righties and lefties are by reading each others' papers. A right wing pro-censorship group called *Accuracy in Academia,* posted some interesting news. They report the following:

At Stetson University in Florida: A department chairman found himself under attack for word-misusage after he used the phrase "rule of thumb" during a faculty meeting. No sooner had he uttered the words then a young female professor jumped out of her chair and berated him for being insensitive and sexist. She was appalled that he could use such a phrase. She claimed amazement that he didn't know that the term was derived from the rule in Medieval England that the sticks men used to beat their wives could not be thicker than their thumbs.

In fact, few people other than this young woman knew that. The term "rule of thumb" is generally attributed to a method brewmeisters used to judge the temperature and consistency of the beer whereby they stuck their thumb in the vat and decided, from experience, whether or not it was finished brewing. This, in fact, is the etymology attributed by the Oxford dictionary of the English language. Nevertheless, the young woman did succeed in publicly humiliating a distinguished department chair and in communicating the message that any speech, act, or gesture which the feminists on campus interpreted to be sexist would not be tolerated. She left the department chairman, and other professors like him, both frightened and dismayed.

—> Thanks to Jesse, who sent me the leaflet from the URINATION LIBERATION FRONT (PO Box 674, Ashland OR 97520). They are fighting a current effort by girls to get boys to sit down to piss. Ostensibly for cleanliness, these folks think that the girls have a more onerous agenda. They urge *everyone* to stand up for their rights.

—> *Plugging myself dept:* I need a cover for the next issue of *NOTHING BUT RECORD REVIEWS*. Be creative, make one and send it to me (address below) on an 8 1/2 x 11 page. Black and white only. The winning entry in this cover contest will actually be on the cover of the next issue. Plus, you'll get a free 1/2 page ad for anything you want to advertise. Some deal, huh?

—> *More news about girls dept:* I saw Huggie Bear in NYC and they were actually pretty good. I didn't get a chance to talk with them though, so I don't know what they're like as people. There are two boys in the band so I can't see how they'd qualify as a Riot Grrrrrrrrrrrrrrrrrrrrrrrl band. Homocore is more like it, I'd say. I also saw a bit of the Mudwimmin set in San Francisco. I had to leave early, though, 'cause I had no way of getting back to my cousin's house after midnight. What I saw was really loud and noisy and way too cool to be feminist.

—> If I owe you something in the mail, please be patient. I've been away for 6 weeks. It'll take me eight more to catch up. I'm still open to mail, though. (Someone sent me another porno vid!! Great! Send me more— especially home made!!) As usual you can write me at PO Box 137, Prince Street Sta, NYC 10012. I've got a new e-mail address, though. Contact me on the Internet at: Mykel@wps.com. See ya, buckaroos.

Ah, just what we all needed; one of the biggest mergers in history has just taken place between the Denver cable company, TCI (Tele Communications Incorporated), and Bell Atlantic, a telephone company. The merger is estimated at costing $20-30 billion, all to transform your precious little television into an interactive dream machine. Just think, you will never have to leave your house; you can order take out Chinese from the local restaurant, you can call your friends on the phone and see them when you talk (who needs an imagination anyway?), you could do all your Christmas shopping from your cozy, warm room. You will finally be the passive consumer that advertisers have dreamed of.

Of course, by that time, you'll actually be afraid to leave your house after watching all the news programs which report the epidemic of rapes, murders, kidnappings, gang-related drive bys (which always seem to result in the deaths of innocent bystanders), car-jackings, drug crazed lunatics, and on and on and on. Why, I say a little prayer at the end of every day that I find myself still alive, given that I live on the edge of the Mission District; a neighborhood plagued with drugs, Latino gangbangers, sex-crazed men on every street corner, etc. Thank God that our police force are doing their job, as shown on all those fabulous docudrama shows like "Cops" and "FBI's Most Wanted". It's a hard job out there, and by God, we need more of them out there because there is simply too much crime in the streets. Who will protect little, helpless me, if not those daring and dashing men in blue?

Places like Hartford, Connecticut have the right idea, damn it! If you want to stop gangs and drug trafficking in your neighborhood, then impose Martial Law! Increase police presence and let no one out on the street past nine pm. Anyone out at that time of night is just out to cause trouble. I'd stay in, because one, it's too dangerous to leave my house, and two, I'd have my new interactive TV system. What do I need to go outside for? The air is polluted anyway.

To tell the truth, I find no humor in mass media, nor in its attempts to influence us into becoming the ideal Amerikkkan consumer scum. I'm scared shitless about TV. It has become my drug now that I don't

do conventional drugs. As my roommate put it, "She's unable to turn off the TV from Good Morning America through Letterman."

Recently I was turned onto a fabulous book called FOUR ARGUMENTS FOR THE ELIMINATION OF TELEVISION by Jerry Mander. It's my new Bible. Mander points to certain physiological effects from TV. His research pointed to a very frighteningly familiar sight; the TV zombie, the couch potato, the human vegetable. While watching TV, all senses are dulled save sight and sound, blinking becomes less frequent, the heart rate slows, breathing slows, and the eyes remain fixed as opposed to the constant motion found even in sleep. Hypnotists often call this state a trance. And I believe it because I've felt it and I've seen people in it.

Referring to a fabulous documentary on Noam Chomsky's ideas, "Manufacturing Consent", Chomsky proves that Amerikkka is owned by the major corporations of this country. He goes on to prove the bias in TV, and especially in TV and newspaper 'news' which is also owned by these huge corporations. He claims that the papers and networks are there to disseminate the subtle voice of corporate interests. And their main interest is to get you to buy their products, by any means necessary. And voila, interactive TV which actually fools you into thinking that you actually have control over what you watch, buy or even think. But where is choice when no options or alternatives are being set forth. (And don't dare give me the tired "PBS is an alternative" argument, because the only time we actually watched that channel was for Sesame Street. How many of us run home to see the new episode of American Playhouse or Nova?) Most shows are sequels/ spinoffs/ imitations of whatever is 'hot' at a given moment. There is no originality or creativity that isn't sucked dry within a season, if it's allowed that much time on the air.

And while Mander is right in avoiding conspiracy theories on the invention and early days of the medium of TV, one has to understand the unlimited power that it holds. We can all walk down the street whistling the OB tampon tune, or remember the old Reese's Peanut Butter Cup commercials where two people collide and mix their foods to create "Two great tastes that taste great together", or the thinly veiled ads disguised as Saturday morning cartoons aimed at the 'gimme, gimme, gimme' age. Why the hell do I remember that and not the name of that bitch who tormented me throughout the sixth grade? That fear was a lot more solid and real than any image that flickered across a screen for less than thirty minutes at a time. Why are so many brains filled with this useless but firmly embedded knowledge?

What frightens me most about television is the level of passivity that it fosters in its viewers. Is this one potential underlying factor of why so many people seem less productive despite passion, drive and intelligence? Are we the "slacker" generation due, in part, to the radiating box that babysat us through our formative years? Have we lost the ability to think critically in the face of Beverly Hills 90210, Cops, Headbangers Ball, and CNN? Would we be able to read a full length work of non-fiction if it slapped us in the face? I'm not so sure.

It is undoubtedly easier to watch history and tragedy unfold from the safety of our living rooms, than to actually be out there making it happen. Just as it is easier to control a population that remains in their assigned compartments, and occupies time with mindless diversions. As Aldous Huxley, author of *Brave New World* wrote in a foreword to the later editions of his book, "A really effective totalitarian state would be one in which the all-powerful executive of political bosses and their army of managers control a population of slaves who do not have to be coerced, because they love their servitude. To make them love it is the task assigned..."

I want my MTV!! Pass me the remote and another Forty.

★ BY THE WAY, FUCK KENT McCLARD... ★

What is punk rock? Hardcore? Is it a musical style or is it a state of mind? I can't help but see it as anything less than a state of mind. I see little difference between bands like U2, Pearl Jam, Nirvana, Bad Religion, Green Day, and Metallica. It is all about money and fame and not having to work a job like everyone else. Music as a map to easy street. None of those bands are punk rock. On the other hand, a band like Rain Like The Sound Of Trains is made of four completely honest people. They travel around the country playing anywhere they can. Their shows are cheap, sometimes free. They put out their own records. Their lyrics are pure thought and emotion, and the source of their motivation is completely punk. A synthesis of d.i.y. ideology, political reflection, and heart-felt music. It is a real breath of fresh air to see these accomplished musicians who have served their time in bands for the last ten years still going at it in the punk spirit. Inspirational, in fact. I don't care what they sound like, they are certainly a punk band, especially in comparison to the forementioned money machines.

But wait a second, *Maximum Rock'n'roll* rejected Rain Like The Sound Of Trains' 7" for review. They determined with their patented punk-o-meter that RLT/SOT was in actuality not a punk band, but rather a rock band that deserves no support. True RLT/SOT doesn't have that by-the-numbers approach to punk music, unlike some. And they don't run advertisements for their new 7" that say "Pete's first record since Verbal Assault, and Dug's first record since Fidelity Jones", unlike Epitaph who put an ad in MRR for Rancid's LP that proclaimed "Matt and Lint's first full length release since Operation Ivy." Incidentally, Rancid just played a $15 show with Green Day and Bad Religion in Los Angeles. It seems MRR wouldn't give a rat's ass if RLT/SOT played $15 or $20 shows or demanded food trays and hotel rooms as long as they played traditional three-chord music that sounded exactly like bands from eight years ago. The message I am receiving from MRR is that originality is bad and should be punished, and greed and rock star attitudes should be accepted and indulged. I guess I should have realized long ago that *Maximum Rock'n'roll* is really just a conservative music magazine that doesn't like change or challenges. The magazine's new motto should be "Music first, politics and honesty if convenient."

Punk rock was never about coloring between the lines. Punk rock isn't about format and tradition. Punk rock isn't about maximizing profits and compromising everything you ever stood for so that you can make the down payment on your new car or house. Punk rock was and always will be about challenging the business of making music and the relationship between consumer and producer. Like everyone else, I find some music to be far more interesting and enjoyable than other music, but I can certainly respect any band regardless of their musical talent or taste as long as they behave in a punk spirit. That's what it is all about in the end.

MRR isn't obligated to review anything. They can do anything they want, but I would like to feel that MRR was an organic magazine that was made up of the interests of the entire punk scene. I would like to think that they could at least recognize that punk rock isn't just about music, that fundamentally it is about challenge and change and honesty and integrity. The factors that should determine what gets reviewed and what doesn't should be solely based on a band's behavior and the record labels they appear on. The quality of their music or the style should be left up to the review itself. If you don't like it then give it a bad review, but don't ignore it simply because it doesn't fit your narrow view of how punk rock should sound.

Anyway, If you get a chance to see Rain Like The Sound Of Trains then take it. They are good musicians, their music is totally honest, they are really nice people, and ultimately they are doing exactly what they want to do. Punk rock isn't quite dead. Check it out.

Finally, I guess I should finish what I started two months ago. So here is part two of my "how-to-make-a-record" column.

Part II — Covers

As for covers and inserts. If you're doing a 7" then you will probably just get your covers and inserts done at a local print shop and then you'll put everything together yourself, but you can do cardboard 7" covers and have the pressing plant put them together. This obviously costs money, but it can be done. For 12"s you will probably do cardboard covers. The main place for this is Ross Ellis. They have a toll free number. In the East use 1-800-223-6105 and in the West use 1-800-447-2149. Tell them what you want to do and they will tell you the prices and details. That usually takes about 10 days to get your finished covers back. They are helpful, they can answer any questions you have about that process. Ask them.

Also, most pressing plants can also make your covers for you. You can do this as a package deal with the vinyl and insert or you can just get the parts you want. When you first start contacting pressing plants ask them about covers and inserts. Alberti, for instance, has a catalog that lists prices for vinyl, labels, covers, and inserts. I personally prefer to put all of my records together myself, but you can even get the pressing plant to do this for a small fee.

Most 7" covers will be done at a local print shop or zerox shop. Don't assume that photocopying is the cheapest method. A lot of times when you are doing a 1,000 or more items offset printing can be not only cheaper but also of far superior quality. I try never to use zerox. Offset printing is too cheap, and the quality is so much better than zerox. The best thing about offset printing is that you can do multi-colors and you can use textured papers with different base colors. Also, offset printing gets cheaper as you do more. For example, if it costs you $300 to 1,000 covers on glossy paper, it might only cost $400 to do 2,000 covers, or maybe even 4,000 covers for $500. I would recommend that you also ask for an estimate for 500, 1,000, 2,000 and 3,000 copies. You might only want to do 1,000 records, but if you can get twice the number of covers for only 40% more than you might decide to do more records. With all of the new Ebullition 7"s I did 6,000 covers and 2,000 vinyl to start with. I know I can sell those extra records over time, and I end up saving a lot of money in the long run. You might not want to do 6,000 covers, but doing 2,000 covers will save you a lot and it will also speed up the process of doing a repressings.

I haven't used Punk With Presses, but their advertisements have been running in the pages of MRR and you might do well to check them out. The new MRR double 7" with the Insaints and the Diesel Queens was printed there and it looks pretty good. It is always cool if you can keep your business within the confines of the scene. Support those that support you. But again I personally have no experience with them.

The only difficult part about doing a 12" cover, and sometimes this holds true for 7"s as well, is the negative work. Whenever you use printing, as opposed to photocopying, a negative or a serious of negatives have to be made for the various colors being used. If you are only using one color and a background color this is a really easy process both mechanically and financially, but if you do full color images and graphics then the process can be time consuming and very expensive. I don't really feel qualified to explain the whole process of negatives, but I think the best thing you can do is to talk to the people who will do your printing. Do this before you do the layout and design. If you do the design first you may find that you have to do it again to separate out the color patterns, or that there were easier ways to achieve the effect you want, or even worse you might find that you simply can't afford the negative work.

As an example, I recently put out this compilation 7" with four West Coast bands called 3/12/93. I had an idea for the cover, but I really wasn't too sure how to lay it out. The first step for me was to find an example of what I was trying to do. The cover is basically a photo in blue with red lettering, but the lettering is designed so you can still see the original photo through the lettering. I took my example into the print shop that I use, and I sat down with the person who shoots the negatives and we figured out the best way for me to lay it out. After we were done he knew exactly what I wanted and I knew exactly what he needed me to do so that I could get what I wanted. It came out perfect. Communication is the key at this level. If you have any doubts or questions then make them known.

Negative work can be a bit more difficult if you have a graphics/negative shop do the work as opposed to having the printer do the negatives. For instance, Ross Ellis doesn't do their own negative work. They send it out to a graphics shop and then Ross Ellis adds 20% or so to the fee that the graphics house charges. I usually just try to go straight to the source and avoid that 20% or 30% mark-up, but this can be more complicated because then you are dealing with more people and more businesses. Ross Ellis will usually recommend a negative shop, or you can try to find one locally. Pressing plants can also help with this information.

The one suggestion I would have about asking for information is that you try to ask your questions clearly. Don't just ask the pressing plant for information about negative work or for labels. Tell them that you need to get your negatives shot for your covers, and you would like to know who they would recommend? A lot of times people ask questions that are just too vague or all inclusive. Ask question that have clear answers. It will make it easier for you and for the people that are trying to answer questions. I only say this because sometimes people call me up and they say, "Hey, I wanted to ask you something, I want to start a record label?" Nobody wants to educate you from point A all the way to point Z. You need to do a little of the work.

That is really everything there is to know. The mastering plant, the pressing plant, and the printer can all answer any questions you have much more effectively then I can. If you have questions then you need to ask them. Believe me, it will save you time, money and stress.

As a sort of guide I will also tell you what the cost per record was for a few of my releases. These prices were all figured on first pressings of 2,000 copies, and these prices include recording costs. The Sawhorse 7" ran about $1.08 per 7", the Spitboy 12" ran $2.98 (this is mostly due to the fact that I spent 78¢ on each insert), the Give Me Back compilation LP ran $1.86 per 12", the Manumission 7" was $1.18 per record, the Downcast 7" was $1.39 (I spent too much on recording and inserts), the second Iconoclast 7" was $1.16, and the Struggle 7"s were about $1.11 each. As a break down, I offer the Sawhorse 7"...
Mastering — $115, Recording — $250, Production — $8.58, Vinyl — $1,157.96, Plastic sleeves — $50.06, Inserts — $144.46, Covers — $428.38, Various — $12.22. Total cost: $2,166.66 for 2,000 records... This breaks down to about $1.08 per 7". If I would have done 1,000 records the cost would have been about $1,300 and for 500 records I would have payed about $800.... I did glossy covers which are a bit more expensive than paper covers, and I spent more on inserts then was needed.

Records really shouldn't cost much to make. I would say that you aren't getting the best prices if a 7" costs you more than $1.50 to make or if a 12" costs you more than $3 to make. If you end up spending this much then you probably ended up paying too much for some aspect of the project. Maybe you spent too much on recording, maybe you spent too much on printing. You can save yourself a lot of money if you shop around. Prices for printing can be very different. When I did the booklet covers for the Downcast LP I got estimates from several print shops and the difference between what I paid and the highest estimate was $1,500!!! Use the yellow pages in the phone book, call around.

In my experience the average LP should cost you about $2 to make and the average 7" should cost you about $1.15 to make. With this in mind, I mailorder my 12"s and LPs for $5 ppd. and my 7"s for $2.50 ppd. in the USA. I wholesale my 7"s to stores for $1.50 each and my 12"s to stores for $3.25 each, and I sell 7"s to people that sell records at shows and to domestic mailorders for $1.65 each and 12"s for $3.65 each. In this way I figure if I make between $600 and $1,100 on 2,000 7"s and between $1,000 and $3,000 on 2,000 12"s, though sometimes with expensive projects like the

Spitboy 12" I might make as little as $500 on 2,000 12"s. Ideally, my goal is to make enough off of the first pressing to pay for the second pressing. This way I can take my initial money and put it into another release. Sometimes this works, and sometimes it doesn't.

Okay, that's pretty much everything I could possibly think of covering on this topic. Again I must stress that your biggest resource in this scene is the scene itself. In every scene on this planet there is someone who has experience with these things. These people can give you pointers, advice, phone numbers, and all sorts of aid. But if you don't ask for advice then you have no one to blame but yourself when you find out you made a mistake, or spent too much, or got horrible service from some company or business. Ask around. Find out who is respected, find out who has the best quality, and who is easy to deal with.

Enough said. I would like to actually write a column for this magazine every month, but I don't always feel like I have much to say or that I have the time to spare. So my apology for taking so long to get these two columns on record production finished. And, yes, I know, all I ever do is react to things that other people say and do. Someday, I promise to come up with an original column that isn't just an attack on someone different than myself. It is hard right now because punk rock seems to be in such a fucking mess. I can't stand about 85% of what I see in it. And so all I do is open up my big mouth and spew... bare with me.

PART ONE

There is nothing we prove to ourselves in our conquest of other people,

The stuff we are looking for simply isn't to be found in there.

There is nothing we can prove to ourselves in pretending to ignore other people,

If pretense is involved there's really no fucking point.

Do you ever do the self imposed apocalypse? Reach longingly into your past and come up empty? Void of respect or even acknowledgement from the people or person who once gave you the widest of all fucking births?

Sometimes I stare into the mirror and all I really see is what I am attempting to have other people make of me...demolition man, tattooed boy scout in a Falcons' baseball cap, studious, self-absorbed writer in the midst of something meaningful to me.

At a party in the mission last night two different women at two different times told me I was too focused on externalized goals, too obsessed with the outside evidence of control. One woman lie next to me and spoke the absolute fucking truth on Dan O'Mahony after only having known the boy for about fifteen minutes... "Something happened, or some string of things happened that made you feel like it just wasn't worth it any more, like you really just didn't want to 'be'. I'm not saying you'd actually want to kill yourself or anything but you just didn't see yourself as being worth it anymore, huh? and now you've got this thing, this device to give your life some sense of structure and some control. You feel like if you can accomplish this thing, in your case controlling your diet and really, really pushing your physical being, you'll be worthwhile again. You can't let yourself chase goals to feel good about yourself, you have to feel good enough about yourself to chase goals, because they're good for you."

God you've got a beautiful mouth, pinch my stomach again.

Another woman, a therapist by trade, tells me that as long as I view the process of public expression as cathartic or therapeutic I will remain hungry. That that sense of validation I receive from exposing my insides to the sun will die when I start to realize that the inner child's sense of invisibility is something that wasn't his fault and that it is he that must see himself as substantial and not hold himself to be judged by how much maternal attention he was able to garner.

Do you ever do the self-imposed apocalypse? Fucking destroy yourself by reaching longingly into your past full knowing in advance that you will come up empty? Void of respect or even acknowledgement from the people or person who once couldn't help but give you the widest of fucking births? Fuck.

(Believe it or not that whole thing did make sense to me.)

PART TWO

Hey girl,

Keep your eye on those fucking boundaries,

Social consciousness doesn't absolve you of everything,

Every time you come into this store you make your assumptions about coincidental eye contact,

You mutter to your girlfriend, she shoots me that same smug, "I can see through your three legged race, you stupid pig" glance that let's me know you're both downright delusional about your appearance,

You're about as enticing to me as a tall, cool glass of toenail clippings,

You speak too loud, I hear the things you say,

Your assumptions have taken an otherwise admirable sexual openness in a society that is not particularly kind or supportive to your gender as a whole and turned it into some twisted sense of obstinance as lesbian chic,

As long as you're going to judge me by my birth state,

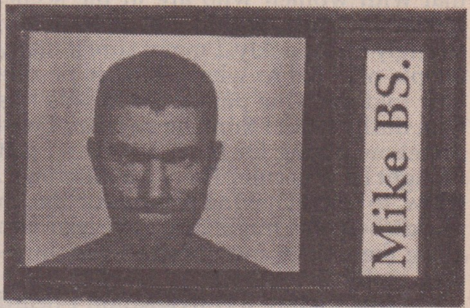
Make assumptions about me based on the lowest of my kind,

As long as you're going to say that my kind are all the same,

Judge me for differences genetic, things hereditary not chosen,

Why don't you just keep things simple?

Why don't you just call me nigger?



Pansy Division's point of using constant sexual overtones was pointed out a few issues ago by another columnist. In many ways I'm turned off by the group also, but bringing the issue out lead to various thoughts.

Sexuality is treated very differently in the gay subculture than in the heterosexual world. Phone sex ads with blatant sexual imagery, for example, are found in virtually every gay publication (Note: Generally, they're for men. Even in gay and lesbian publications, few ads of this type are geared towards women). They're considered an important source of revenue and an outlet for safe sex, if nothing else. Queer Nation once even had an action outside of AT+T when the discontinuation of phone sex lines was being discussed.

Now, if MRR began accepting phone sex ads and mixed them in between interviews and record ads, there might be a bit of an uproar. Assuming that the majority of them would be geared towards heterosexual men, many would attack them as sexist and misogynist. I'll neither debate for nor against such an occurance, as it won't happen, but will merely point out that male dominance over women is not a factor involved in sexual imagery of men designed to attract men.

So, yes, both Pansy Division and the Mentors sing in very graphic terms about having sex. Both are sarcastic-at least to some degree (I hope...). Neither one makes very good music. I would postulate, though, that there is a difference. Bear with me.

A number of years ago, I published a zine *Bull Shit Monthly* (from which my name was derived). Besides being a gossip rag pertaining to the NY/HC scene, it also contained some personal opinions and stuff. In #20, I came out publicly. It was really

fun.

But, anyway (skipping to the point), in early 1993, issue #24 was published. This had a full page feature "ABC's Hot Hunks." Basically, what I did was print pictures of 8 men I found 'hunky' at the time, who were either in bands that played at ABCNO-Rio or were involved in the place in some way. I also wrote short paragraphs next to each one defining their better characteristics and whether they were dating anyone at that time. I made 450 copies of that issue and sold them all over the area.

Now, picture if a het male had done that with women who are in the scene. Certainly, they would be denounced, strongly and quickly. I'm not sure if many people objected to what I did, as no one ever told me. One person listed was less than thrilled, but I think he believed I was somehow pining for him . I wasn't. I just thought he was cute. There's a difference. (Now, to be fair, having pictures of him on my kitchen wall might also have lead him along these lines, but it was all very innocent, really...)

Now picture a conversation I heard last year in which one person (the sole woman out of 5 people) ended up getting pretty upset and had no recourse nor say in the course of matters. 5 people sat down to play trivial pursuit. One of the men made a reference to his dick. The other men laughed. The woman laughed a little. As the game ensued, dick jokes became the common answer to every question, and got louder and raunchier. The men found this hysterical. The woman just found herself getting more and more uncomfortable, but could not stop them from doing this. She wanted to interact with them and play this board game with them, but they were creating an atmosphere she found malicious. She tried saying all sorts of things, and finally she said, "Well, how would you feel if I just kept talking about my vagina and made vagina jokes?" The response was, of course, that they wouldn't mind at all. This made her all the more frutrated and she left. They didn't understand, and being in that social situation (with 4 others sharing a joke they did not want to stop), she was not able to convince them that what they were doing was bothering her. Hey, it was just a joke...

How uncomfortable does it feel for a man when he states is alone in a group of 10 women and they are talking about things related to their sex (ie-menstruation)? Better yet, in this male dominated scene, how often does that happen? Probably not too often. There are many trust concerns that come up, ones that pertain more to women than to men due to how we're raised. For this reason, I can personally say that a record put out by an all-female group (of any sexual orientation) titled "Lick My Clit" would be less offensive to me than a record by an all-male heterosexual group entitled "Lick My Dick." The first record would be a lot more difficult to make, both physically and psychologically. We don't live in a black and white world. When a gay man or a lesbian says "homo" or "queer", it's totally different from when a het says "homo" or "queer", despite the fact that the words are identical. I don't mean this to be patronizing to women nor to attack hets. Hey, I didn't make it like this.

Tying this all together and getting back to Pansy Division. I find their album pretty embarrassing to listen to, but truthfully, only when others (especially hets) are around. When I play the songs for myself, I find them silly and definitely too sexual for my own tastes, but I laugh at them. It's an in joke. My personal anxiety about playing their album comes ("cums"? No, just kidding) from the fact that hets who listen to it just aren't catching it. They're not going to get the joke. It becomes embarassing to me. It's about shared experience.

Just as one could probably say that it's easier for a man to make dick jokes in public than for a woman to make vagina jokes, the tables are turned for the heterosexual male in this other instance, as it's more socially acceptable for gays to write about sex (without getting called lots of nasty names).

Oh well. sorry guys. You can't have everything, you know. Next life, be gay. You'll have tons of fun.

I've gotten lots response from my request for Eastern European stuff. The only stuff I REALLY need now is: 1. stamps, coins or cash from Albania/Shqiperia; 2. similar from ex-USSR/CCCP states (prefer ones with non-cyrilic alphabet!); 3. Recent maps of the area (even parts of it). Send $3 for GO!-"Your Power Means nothing" 7" EP. "There Is No Man" soon (?).

Meaningless Observations

BETH JOHNSTON

I watch this guy every day. He's the first person I noticed when Rich and I moved to Atlanta in late August. And I think he exemplifies so much of what is fake or contrived about many of the young people in this city.

He dumpster dives the garbage bin behind my building everyday. That part came as no surprise; it's happening even in small towns, these days. And the Mexican immigrants I've seen sleeping and taking shelter in dumpsters behind restaurants certainly didn't make it look fun.

But this guy takes the proverbial cake. He pedals up on an expensive mountain bike; I mean well over $1000. He even put a,crate on back to haul his goodies home. He goes along to all the buildings on my block, then rides back across Briarcliff Road and disappears into his apartment building. It's a beautiful red brick Ante-Bellum that we couldn't even afford to look at. Maybe I'm just dense, but I wonder why someone who can afford to ride a costly bike and live in a pricey building would even bother with dumpstering? What kind of part is he trying to play?

That's a common theme with all kinds of people, here in Atlanta. On any given day, Little 5 Points, which is Atlanta's miniature version of Berkeley's Telegraph Avenue, is dotted with homeless-looking, ragamuffin kids. They hang out and panhandle and really try to look like poverty personified. But when you see what kind of cars they drive away in, or their parents drive them home in, you have to wonder what kind of scam they're running.

The mohawk-mania kids, who only show up on the weekends because they drive in from the suburbs, are the same way. You'd think it was 1977, to look at all the chains, painted leathers, and green or purple hair. Their parents spend tons to deck them in their dressed-down clothes. Even the Sassy-punk little girls are in on it, with their torn tights and freshly shaved hair. These rich-kids-gone-bad wear shirts for ancient bands like Misfits and Minor Threat, even though none of them are old enough to have seen or even actually listened to those bands when they were around. It's just fashion. These hardcore-wannabes never come to the punk shows, either. They bitch about not having $5 to get in, while they wear Docs and/or leathers that cost twenty-times that. Believe me, it's cute.

By far the most obnoxious are the anarchy kids, spare-changing people on every corner. Now I have a part~cular problem with kids in new-looking Docs or bomber jackets asking for busfare home. Especially when home probably means Buckhead or Roswell or Sandy Springs, Atlanta's rich, yuppie neighborhoods. They're out there every day after school, when they could be working. We mutter "get a job—I did" to all of them, wishing we could smack their clean-cut priviledged asses for pretending to be destitute.

5 Points is also turf to real homeless people, spare-changing to get by from day to day. The poseur-poor are harming their existence, because the white tourists and white businessmen are more apt to give a dollar to a ragtag, long-haired, but still preppy white kid, with good teeth and a healthy tan, than to the grisly men who actually need it. But it never seems to dawn on those kids that they're dabbling with an ugly reality that those old guys would love to get out of.

Even the older crowd is in on the fake game. They're slumming. All of these self-professed slackers, with their squeaky-clean looks and tattered clothes with new tattoos, are actually parentally-funded slack-

ers. How else, for example, could they pay $850 a month for rent, when they're not working or only working part-time? How can they drive cars like Volvos, and still profess to be anything but family-subsidized? It just doesn't add up. They're way too nerdy and white-bread naive, to be doing anything illegal to turn the cash to live in those digs.

We learned very quickly that few people here are what they appear to be. Being themselves is out of the question. Seemingly everybody has to feel like they're "different" and out of the ordinary in some way. Being their normal selves must be too close to the boring truth. I guess that deep down inside, everyone needs to feel different, to stand out from the crowd. But how "different" is it, when slumming is a bandwagon that every other preppy, rich, or even middle class kid has also jumped on? And how real is it, when they have the safety net of parental support to keep them from falling too far down the economic rat hole? To me, and from a real lower class background, it looks more like a childish game of dress up, or dress down, played out on an adult scale. How convenient. A pick and choose game of life that ends with one phone call home.

So what is the mystique about slumming or posing-poor? Obviously these people have never really lived it, because it sure as shit isn't enjoyable. I think all this media hype about 20-somethings and Generation X has lionized and romanticized this notion of slackers. It's just as easily-identifiably fake as the wannabe-rich who charge everything because they really don't have the money to live that equally-coveted lifestyle. It's all an easily-recognizable facade. I can spot priviledged kids slumming just by their lack of working class accents. Even something as subtle as their enunciation says one of two things: parochial or private school. Either of which is costly, neither of which they could have attended, had they really grown up working class or poor.

I don't believe in the nobility of poverty. I don't think you learn anything about life or anything else of worth, when you're down and out. My family lived hard when I was a kid and I hated it. I was mortally ashamed of it, and I've worked like hell to get out and away from it. I never want to have to live like that again. Everything I get in life I will have worked damn hard for. That's why I have a car and a place to live and a decent job. I resent some newly-baldheaded kid or shaggy-slacker holding up poverty as some sort of measure for worth. It's just as bogus as the mainstream holding up money and things as a measure for human value.

All of these fake-slackers and rich kids slumming make a mockery and caricature of poverty. They dabble with slacking for a year or two, all the while with the option of stepping back into the lives they once had. Having Mommy and Daddy is a luxury. That's easy. The blow of reality is always cushioned or erased. I truely wonder if any of them would be doing it, if there were no safety nets of parental funding. Would any of them be doing this, if every move counted, and all they had to rely on were their wits? Hardly. It wouldn't be a game anymore then. Plus, that's no fun.

I dreamt about you last night
And I fell out of bed twice

Don't you hate it when you're trying to forget about someone, when you spend all day trying to keep busy and think about other things, and then the minute you close your eyes, they pop up in your dreams?

And yes, those are lines from a Smiths song, and no, don't worry, the rest of the column isn't going to be that sentimental. I'm in Calgary, Alberta, six a.m., can't sleep, looking out on the skyline and waiting for the sun to come up so I can head up over the Rocky Mountains and into British Columbia.

It's been a different city or town every night for more than a week now. I realize that being on the road for a week or two is not going to impress most MRR readers, considering that so many of you spend your whole lives touring with your bands or scamming rides back and forth from Wisconsin to Berkeley to Florida and all points in between.

This is no standard punk road trip, anyway. I've haven't slept on any floors, and I've hardly even talked to anyone. I go about 400 miles, think great thoughts about the passing scenery, then plop myself down in some obscure corner of a town I've never seen before and try to write. I'm working on two things, one of which is a book about drug dealing back in the days when it was still a semi-respectable occupation, before people started getting dead at too frequent intervals. Most of it is true, and the rest might be but I can't remember for sure. If I suddenly disappear, or am found floating wrong side up in San Francisco Bay, you'll know what happened.

The sky is still dark over Calgary, reminding me that I'm pretty far north, at least by American standards, and that winter is coming on fast. Back in California it's still Indian summer, hot and dry and acting like it's going to stay that way forever, but up here, fall is almost over already. The last of the leaves are coming down, and though the days are still warm, at night the temperature's around freezing.

Canadians reading this are probably sneering, as if to say "You ain't seen nothing yet," but yeah, I know, it gets way colder than this, and I also know I'm not going to stick around for it. I grew up in a place where everything was frozen for three or four months of the year, and while I admire your stamina out here on the lone prairie, I don't think I'll join you.

After that last sentence, I went back to bed and dreamt about helicopter crashes and painkillers. Better than faithless lovers, I guess. Then I made my way over the Rocky Mountains, stopping at cute little (not) Kamloops, which was once the home of a cute little punk rock band called Desperate Minds. I think they moved to the coast and went more straight ahead rock, I don't know.

Vancouver is one of the most beautiful cities in Canada, at least based on its physical setting. Naturally people are doing their best to fuck it up by building loads of prefab highrises and importing yuppie stockbrokers to hang around drinking cappuccino. But even that couldn't bother me, I loved it, wish I was still there, in fact.

The sad thing about visiting a city like Vancouver or a country like Canada is that it serves as a painful reminder of how desperately fucked up our own country is becoming. You know something is wrong when it takes you several days to realize that you're free to walk around the streets of a big city without having to worry too much about some psycho blowing your head off or sticking a knife in your guts for the sake of two dollars.

I'm not saying Canada is a paradise or anything, but it makes the United States look pretty fucking barbaric. It's a source of wonder to me how much things can change just by traveling across an imaginary line. Not only do they have much stricter gun control up there, they also have guaranteed health care for all citizens, a much more generous welfare and unemployment system, and in general, a society where people don't have to live in fear that if they just screw up once or twice, they'll be out in the streets scrounging through garbage cans for dinner.

It's amazing how much more human people will act when you treat them as humans. Back in the USA, I watched one of those genius daytime TV talk shows, which featured a bunch of fat ignorant fucks in Ku Klux Klan robes. One of them, a grotesque lard bucket with the IQ of an artichoke, referred to black people as "obsolete farm machinery," and then smirked at his clever little "joke." What he doesn't get is that huge numbers of Americans, not just blacks, but poor ignorant whites like himself, are thought of in the same terms: as equipment to be used when necessary and then discarded.

Canada has poor people, and it has a high unemployment rate, but what it doesn't have is masses of people sleeping in the streets, or whole vast neighborhoods that are safe only for heavily armed lunatics. In short, it's a civilized country in a way that the United States might have been

once, but certainly isn't anymore.

They're having an election right now; actually it will be over by the time you read this, but since the US media will probably put it on the back page of section Z if they mention it at all, I'll tell you a little bit about it. They've got a Prime Minister called Kim Campbell who is sort of a cross between George Bush and Margaret Thatcher, except that she lacks the charm of either of those warm, caring individuals. About the only thing she's got going for her is that she's relatively young for a politician (my age), so they're trying to portray her as some sort of northern-style Bill Clinton.

She is grotesque to look at or listen to, and is pushing a political product that's roughly akin to our Republicans minus the religious nut faction. Her main opponent is Jean Chretien, a funny kind of French Canadian with a Pepe LePew accent and a face that looks uncannily like a ventriloquist's dummy. He talks out of the side of his mouth and is about as believable as that Joe Isuzu guy they used to have doing TV commercials. He's like our old-fashioned Democrats, sort of like Hubert Humphrey, for any of you old enough to remember him.

Then, representing the Dingbat Party, is Canada's answer to Ross Perot, minus the ears and the cornpone accent. His name is Preston Manning, and I'm sure he pays little boys lots of money to dress up in black leather and whip him. He's not going to win the election, but he's stirred up a lot of downright un-Canadian feeling against immigrants and French people and welfare loafers. He should move to California; he'd probably win any election he entered.

But wait, that's still not all; Canada also has a left-wing party, the New Democrats, who say all the right things, but are unfortunately led by a lady who reminds me of Shirley MacLaine and may have spent a little too much time gazing into crystals or interfacing with sub-dominant paradigms or whatever those New Agey people do. Although almost every thing she says is technically correct, her party is sinking like a rock in the polls. Old Jean Chretien is probably going to win the election, which will at least provide Canadians with some laughs and more generous unemployment checks.

The most interesting thing I found about the election campaign is how the candidates are always warning that if the other person wins, Canada will be in danger of becoming "like the United States." In other words, everyone will have handguns, millions of people will have no health care, schools will close down or turn into shooting galleries... In sum, they look down on us in the same way that many Americans look down on Mexico, as a backward, violent, and dangerous country. Without passing judgment on Mexico, I suspect the Canadians may be right about America.

OK, now we've covered the sentimental and the socio-political; I guess it's time to talk about punk stuff. No, Spike Anarkie hasn't made it back from Minneapolis yet, but one of his friends, a girl who writes the northern California scene report for Flipside, is doing her best to fill in for him. She was writing how she couldn't understand how not very many people turned out to see these "great" bands like Felix Havoc's "Destroy" and Naked Agression, supported by the Total Chaotic Intensified Shitburgers or somesuch. Uh, maybe because they suck?

Actually, the funny thing was how she outpunked old Felix himself, by dissing him for stopping playing when "the pit" got a little too rough at Gilman. She seemed to be seriously disillusioned that he wasn't living up to his lyrics. It was almost as hilarious as when you hear sensitive punks griping that Bad Religion aren't really trying to destroy society.

I've become convinced that it's next to impossible to be a "punk" in any meaningful way in a place like Berkeley. In fact, I had been convinced that it was impossible anywhere, but my trip taught me differently. I was fortunate enough to wind up in Missoula, Montana on a night when Universal Order of Armageddon were playing (go see them, a great, great band). It all came back to me, how cool it is when a handful of kids who are sick of their mundane existence can, by force of their own imagination and effort, create something where nothing existed before. To Zach and Amanda and Kavan, and the other girl whose name I can't remember right now, thanks for reminding me of what makes it all worthwhile.

Yeah, it happened here in Berkeley like that once, too, but it can't anymore, any more than you can lose your virginity more than once. We don't have punks here anymore, we have "punks." By way of explanation, one definition of postmodernism is that it is life lived in quotation marks. Here in the East Bay we have a scene lived in quotation marks.

We've got people trying to revive the spirit of '77, we've got others dressing (and destroying themselves) like Darby Crash, we've got the tweaked out Epicenter hardcores who refuse to listen to any music unless it's hideous enough to kill old ladies at 50 paces, we've got the jaded (at 19) East Bay fucks whose contribution to culture is to sit in cafes, smoke cigarettes, and construct elaborate sarcasms, and of course we've got the perennial living dead junkies. All of it equally predictable and equally meaningless.

No, I don't hate Berkeley or the Bay Area, dumbheads. I just can't take it seriously. Or when I do, I get seriously annoyed. Like I did when I saw the latest "political" sticker at Epicenter. It was a picture of my friend Chris Appelcore, who you may know from his band Bumblescrump or his zine Puddle, or his artwork that appears on a number of records. Only thing is, he had a gun to his head, and the logo read "Kill Punk Stars."

Now if someone made a sticker like that about me, I'd probably feel kind of flattered that someone considered me a punk star (actually, the cartoon version of me, originally created by Chris, does make a guest appearance). But I'd also be kind of bewildered why anyone felt strongly enough, to bother making a sticker advocating death for someone whose biggest crime is probably liking different bands than you do.

Granted, in darker moments I have thought about inflicting the death penalty on about half the bands in the USA and their fans as well, but I never took it seriously enough to print up stickers about it, let alone go around posting them. What does it say about your priorities if Chris Appelcore (or Lawrence Livermore) is the worst enemy of humanity you can come up with?

I assume that Chris' crime (though I can only guess) is being successful. That seems to be one of the most unforgivable crimes among many so-called punks. But if Chris is a "star," it's not because it was handed to him on a silver platter. I've known him since he was a kid living in a fairly fucked up family situation. He didn't have any fancy education, he had to leave home at 17 with zero money to his name, and yet somehow he acquired the skills of an outstanding artist and writer. Still not even 21, he plays a major role in running one of the biggest punk rock record companies in the country. And for this he should be condemned?

Maybe people resent him because he's good looking and popular. Actually I'm jealous of him myself for that. But the world is full of attractive, popular airheads; if Chris became a "punk star," it wasn't for what he looked like, it was for what he did. And what he did was work, very hard, while others were sitting around griping and criticizing and complaining that society was oppressing them.

There was another time, a few years ago I wrote about stars, and said that what makes a star is the ability to give off light and warmth. Inspiration would be another way of putting it. And while there've been numerous times when I've been so mad at Chris that I couldn't stand to be around him, and while I've been probably his harshest critic over the years, I'm inspired now to see what he's become: living proof that you can grow up without giving up, and become a man without becoming an asshole.

I'm sure the chicks (exactly what they are) who made the anti-Chris sticker will say, oh, you're being too serious, it was just a joke, we were just trying to make some kind of point and you don't get it. What I do get is I don't want to live in a society or a subculture where any kind of success is rewarded by hostility and envy. If Chris was a greedy sack of shit who was piling up sacks of money by selling out the punk scene, maybe I'd understand your senti-

ments. But all he's done is to develop his own personal qualities to the best of his ability, often helping others out in the process. That's a crime? Well then, fuck you.

I might be making more of a deal of this than necessary, but it's a recurring theme in what's left of our punk culture. I can think of a dozen people in bands, or who do zines, or labels, people whose names you'd recognize instantly, who've been stressed out to the point of wanting to give up on punk rock completely because they're sick of being criticized for the crime of being in a popular band, fanzine, label, etc. Popularity and success are nothing to be ashamed of, provided you obtain them in an honest and fair way. Being a punk is not about being a loser, contrary to what you might read elsewhere in these pages.

On a (much) more positive note, I'm pleased to report some progress in a very important area. For a couple years now I've been encouraging punks to take control of their own economic destinies, to expand the realm of punkdom beyond the level of bands and zines and coffee and beer. Why, I kept thinking, should we have to deal with mainstream businesses and corporations to get things done, while at the same time, so many punks had to work at shit jobs for those same corporations. Instead of scamming copies from friends who work the night shift at Kinko's, why shouldn't punks have their own printing presses, their own silkscreening equipment, their own photo labs and recording studios and all the rest of the stuff necessary to the production and dissemination of culture?

Well, I see signs that it's happening. At Lookout, we manufacture thousands of band T-shirts (don't ask me why they're so popular - I hardly every wear them myself, but there you are). A few years ago, punks were printing our shirts, but they were doing it for minimum wage and all the profits were going to the definitely non-punk owners of the T-shirt company. Now punks own and operate their own companies, like Cinder Block (run by Jeffrey and Cinder of Tilt). Now there's a new printing company called Punks With Presses, which is exactly that: MRR's own Jux and Deb ex-Gr'ups are able to print the 7" covers and posters and fanzines that used to have to go to commercial printers.

All the preaching and bitching and moaning, and all the totally righteous hardcore bands in the world don't mean shit to the masses of people if you can't demonstrate that a way of life that's superior to what we have already. Being able to make an honest living doing satisfying, creative work is one of the most important aspects of every human being's life. Ask Karl Marx, or better yet, ask yourself. We can't build a viable future out of wage slavery anymore than we can out of dumpster diving and squatting.

Anyway, that's it for this month. I'm back in California hoping nothing else will go wrong for a while. My dog died, my boyfriend dumped me, and the government says I owe them more money than I ever made in a year. I'm not sure which I miss more, the dog or the boyfriend, and as for the money, well, I guess we'll just have to sell Lookout to Warner Brothers for ten kajillion dollars. Ha ha, had you going there for a minute there, didn't I?

OH HELL, OH SMELL, IT'S KATY ODELL !!!

Last night, I hung out with my friend Jason. We were supposed to go to a movie, but instead just sat around my apartment while he loaded some new games onto my computer. I haven't spent much time with Jason, so I'm still getting to know him. It occurred to me last night that he is really strange. I say he's strange because I can't pigeon-hole him. It's very important to me that I be able to categorize everyone; I get uncomfortable when I can't. Jason isn't a slacker, a yuppie, a grit, an artist, or a dope fiend. He does have a really good sense of humor. He also has a way of criticizing me that is maddening. I think it may have to with his being upper-class English, but I don't know enough about that sort of thing to say for certain. Most of his criticism makes me acutely aware of just how crude and obnoxious I really am. I point at people when I talk about them, I can't hold a fork properly, I swear a lot. However, he still hangs out with me, so I figure he probably likes the way I act. Maybe I'm kind of like a novelty. Last night he did make one observation that I found particularly upsetting. I talk about sex a lot. Like, I talk about sex so much it makes him uncomfortable. I talk about sex so damned much, I am not even aware I'm doing it. I asked him if he was accusing me of being some sort of "over-sexed female." Doubtless, I would have been a prime candidate for a hysterectomy of maybe shock treatments not so many years ago. They used to lock women up in loony-bins just for the crime of being horny. There have been changes, but it's still not O.K. for me to discuss sex frankly. To be fair, I probably do talk about sex incessantly. I tend to go over-board on everything. If I worked at a poultry farm instead of a whorehouse, I don't doubt that I would speak of nothing but pullets and hens.

Still, it seems to me strange that people try to dismiss sex as something unimportant. Our media is permeated with sex, yet people still want to believe that sex is only something couples happen to do, like a hobby of common interest that they indulge in at night.

I went out with a guy this summer who was absolutely incredible in bed. Better than I had ever imagined possible. All the sex I'd had up to that point looked like mere feeble attempts at scratching an itch in comparison. I asked him one night, after we'd finally exhausted ourselves, if he had any particular sexual fantasies. I asked him because I think our fantasies are like dreams - they appear unbidden as a product of our subconscious To know someone's sexual fantasies is to know their dreams. Also, I thought he may present an idea that I would find intriguing. I was offering to grant a wish, if it were possible to do so. Now, we know that men and women think differently. Our perceptions and interpretations of everything often seem so fundamentally different that it seems the mental processes of male and female may be as biologically different as our reproductive functions. When you ask a woman what her fantasies are, she will give you something like a story. There is scenery, a plot, and specific characters. Women's fantasies tend to be, well, fantastic. They are often so baser, they seem more like science fiction. (Read Nancy Friday's "My Secret Garden" if you want to see what I mean.) When I ask men to tell me their fantasies, I am more likely to hear their deepest desire. Either they don't have fantasies like women do, or can only communicate them in the driest possible manner. Men fantasize primarily about things that may very well happen to them, but simply somehow haven't. One of my girlfriends told me that she fantasized about being dragged around by her hair by a caveman.I've never heard anything that bizarre (or amusing) from a man.They're not dream images, but more often just wishes. Every man who I've asked has told me a fantasy that I could easily fulfill if I were so inclined. . Basically, the majority of men I've asked have one of the following fantasies: Sex with two women; domination of or by a partner, homosexual encounters, and incest fantasies. They're not very entertaining to listen to, either. A desire to be dominated may be expressed as "I think it would be kinda fun to be spanked." No embellishments like "I'd like to be spanked by a caveman." Obviously, men do have baser and inventive sexual interests - they just don't seem to express them as stories or images. (Please keep in mind that although I have asked hundreds of men their sexual fantasies over the past three years, that being my job, I do not claim to have any real statistical proof on which to base my rash generalizations.)

Goodness, I certainly do digress at times. Where was I? Oh yeah, I'd asked Mr. Incredible Lay if he had any sexual fantasies. He pondered for a second, took a deep breath, and then hesitantly told me that his biggest fantasy, until he had sex with me, had been to bring a woman to orgasm. I was astounded. He'd had girlfriends before - he'd had sex with several women. I couldn't believe that he'd never

gotten any of them off. Now, I know that sex is personal kind of thing. Two people come together and sometimes it just doesn't work. Those same two people can have satisfactory sex with other people, but somehow their chemistries together don't really ignite properly. Maybe it was me. Maybe I was weird. Maybe he was really awful or inept and had somehow inadvertently bumped into my own peculiar set of buttons and triggers. Nah! I've had enough sex - both good and bad - to be fairly certain of myself in that respect. I'm not weird - he really was a rare gem that had somehow gone unappreciated. I pressed him for information and found out that the women he'd been involved with just hadn't really liked sex that much. Well, I'm not surprised by that. There are people who just don't get it. What astounded me was that he'd stayed with them. I could never stay in a long term relationship that didn't give me what I need sexually. I don't know why anybody would. I asked him why he'd wasted a couple of years on a woman who didn't enjoy sex. He said he loved her. Well, that's nice - but I still think it's weird. I have lots of people in my life who I can say that I love. I don't have sex with them, I don't have monogamous relationships with them, and I love them. No, I only have sex with people who are (hopefully) going to satisfy me sexually. (Since MRR readers are a judgmental and easily offended bunch, I feel obligated to assure you that I also like to have strong emotions for the people I fuck.)

I think that what struck me as being fundamentally wrong with his situation was that he assumed, as many people do, that sex is not that important to a relationship. If you really love someone, people like to believe, then the sex isn't that important. They act as if sexual satisfaction is a small sacrifice to make in view of the more important things that a relationship involves. I couldn't disagree more. Sex is important. It's very, very important! I think that it's one of the most important things we do - in that it is the means by which we reproduce. Sex is every bit as important as food. We are compelled to eat and we are compelled to reproduce. We have to go to great lengths *not* to reproduce. We have been taught that sex, like eating, is a hedonistic thing to do. There are all sorts of taboos and anxieties about satisfying our physical urges. Hell, even picking your nose is considered nasty. Women, in particular, have had to carry a lot of the guilt for these cravings. Anorexia, over-eating, frigidity, and "nymphomania" (whatever that really is) are all similar symptoms of the same paradoxical problem.

OK, so maybe I talk about sex too much. I'm sure you've noticed that most of my columns are about sex. Well, I don't feel like I really know a whole hell of a lot about US foreign policy, but I don't think that as a topic it's any more important that sexuality.

I'd like to take this opportunity to mention that although I think sex is a big deal, and that I seem to have it on my mind constantly, I am not interested in letters from readers who want to tell me about their sexual fantasies and escapades. The next person to tell me how big his penis is is going to be humiliated in my column.

HEY HO LET'S GO! WITH CHRISTEEN

Just when I think my life is gonna have some semblance of normalcy, I have a day like today! Let's face it, I'm a completely erratic person and my life usually reflects that; so it was pretty typical of me to just get up this morning and decide out of the blue that I was gonna completely rearrange my room, scrub that crud off the wall left over from an errant pizza slice that missed the trash, decide to empty last week's coffee cup that was this week's microbiology project, clean the rat cage.... blah blah blah........

So, I get all this shit down, I'm really on a roll now, and I decide "Hey! What I need is a desk——— yeah, a desk....... that's what I need......" I can picture it now — Christeen, writing her Sci-fi screenplays in front of the window, Christeen, cranking out poems by the thousands while her eager public awaits... Christeen, paying bills on time— organized, assured—— a picture of health..... Christeen, with time to finally learn the fucking bass now that I'm so god damned together!!! Yeah yeah——— a desk—— that's what I need!

So down to the basement I go, my heart buoyant .... down down through the old furniture (God, were the fifties the fucking armpit of design or what? Let's see, how ugly can I make a piece of furniture??? Let's see, I'll take vinyl and stainless steel then throw in some real attractive giant orange and yellow flower motifs and make this chair and sell em for one hundred dollars apiece to some stupid fool with 2 cars in every garage and a three piece suit................) I mean, some of this shit down here is butt ugly, ya know??? Anyway, there's all this junk down here and eventually I find this battered but cool looking desk from like the 30's that my moronic landlord must have studied to be an asshole at.... Anyway, at least it's a desk, so I decide I'm gonna hoist that baby up the stairs immediately and get started with my grand plans of BEING AN ORGANIZED PERSON DAMMIT!!!!

So, all 115 lbs of me decides to lift this thing up 2 flights of stairs even though my thumbs feel like they've been ripped from every tendon and socket in my hand by the time I get to the top. Now comes the exciting part..... I go to get it through the door which of course it never dawned on me to measure (a flaw already in my "newly organized person program") and gee, guess what.... it'd doesn't fit through... duhhhhhh.........SHITTTTTTTTTTTTTT!!!!!! After screaming at myself, the door the rats, the neighbors, the pizza on the wall, the guitar, the fucking desk——— I decide I've finally regained the composure I'm known for and immediately start to yank the door off it's wimpy little hinges! You think a door is gonna stand in the way of me and FREEDOM dammit??????? After tugging, pulling, taking the legs off, putting the legs back on, etc, etc, etc, there ain't no way in hell this desk is getting in the door...... Alright fine, I'll just take the door off then. The only problem is I've never taken a door off, shit I've never moved a desk up two flights of stairs either.... I mean how hard can it be, ya know?

So off I go in search of a screwdriver (the tool, not a drink, asshole) to get this thing off. Do you think in a house with a carpenter I'm gonna have one screwdriver around? Of course not—— that would be too god damned predictable. I trot over to the hardware store, only, I'm trotting without my house keys. So I decide to hop the fence while my neighbors are still home so I can get back in while it's still light out and I notice there are an awful lot of yellowjackets landing on and around me. That's because my left tennis shoe is now planted about 7 inches from their nest!!!!!!! Eeeeeeeeeeeeeeeeeeee!!!!!!!!! Well, I've probably never moved my butt faster in my life—— Christeen, able to leap tall buildings in a single bound! I was over that fence and into my backdoor in about two seconds flat.

Anyway, I figured, maybe this isn't really the day to get this desk thing done after all......... So I decide that instead of staying home stuffing all the cracks in my windows, I'd be safer today at work....... plus I need the overtime. .

So here I am at work, raking in the big bucks, answering phones as usual, when all of a sudden, the light fixtures above me start dripping. Why are they dripping, I wanta know, but more importantly, what are they dripping????????? I know it's dark, I know it's viscous and I know it's ugly. It also smells big time funky.... in fact it smells a lot like GG Allins last show...... Oh my god, it looks like, by god it is—— SHIT!!!!!!

One of my co-workers starts screaming and tearing at her hair. Someone else unplugs their headset and runs toward the kitchen (a sudden craving for the munchies, perhaps? I don't know, different strokes , I guess.........) Another person pukes. By now brackish bodily fluids are

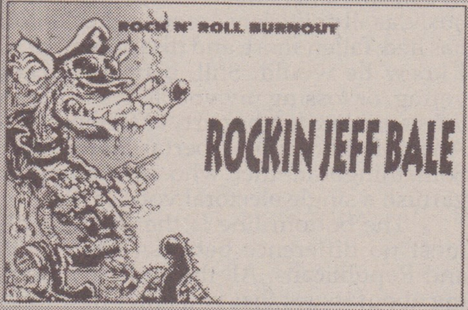
pouring out of the fluorescent lights, which for some reason have not shorted out yet. All around me are puddles of turds; sinkers and floaters, they're everywhere. A supervisor comes out to advise us that the plumbing has once again backed up. Duhhhhhh, no really????????? She also advises us that the Fire Department is on the way, and not to worry because there is no health hazard as long as the feces don't become airbound in the ventilation system. Excuse me, but didn't these things just drip outta the ceiling, boss, where the ventilation system just happens to be?????

The Fire Department arrives and advises us the floor above us is a complete disaster. That's great Chief, but what about the shit in my hair, OK???? After awhile, they decide to evacuate the building and bus us over to a non- hazardous site. Supposedly there is a switch that in the event of earthquake, tidal wave, etc, the emergency phone systems will immediately switch over to the place we are being evacuated to............ The switch is flipped and, like everything else that has occurred with this administration, NOTHING HAPPENS.

They decide now to erect "tents" around us for us to dispatch under. I'm not kidding! The Health Department arrives once again, advising us there is no need for alarm.... Hepatitis B can only be transmitted blood to blood. But what about TB, E Colli, and Hepatitis A to name a few, Doc?? About this time I start cursing myself for all the nursing classes I have taken........ I'm a total hypochondriac anyway and by now I'm convincing myself I've got only several days left on the planet..... What was fun, though, was seeing these normally extremely controlled condescending individuals running around in a total mad panic.......... Kinda put an extra spring in my step, ya know?!

So anyway, I ended up getting home that night and taking this long assed shower. When I got out I looked like I was eighty years old, thanks to an hour soaking up all that water. I decided it was definitely time for a beer and went down to the neighborhood bar. There were about 3 other people in there.... a woman with a beehive hairdo smoking a camel non-filter,, a mangy old man talking to himself, and a girl that looked all of fourteen downing a Miller. Great, this is how my whole day's been going, I thought....... Anyway, I ended up ordering an Anchor Steam and attempting to fire up a smoke, when to my dismay, I see the bartender looking like he's just seen a ghost. I turn around and see these 2 guys standing behind me with this funny look on their faces, sort of a grinning really......... then I see that one of the guys is definitely packing. OK, I think this is my turn to leave guys, Ok? But no, the blonde guy with the stringy hair wants "to chat". Oh god, can this day possibly get any worse???? So we chat and chat he lights my cigarette, I light his, I'm a picture of charm by this time. Anyway, I finally figure out that he's here on "business only" which I guess means someone here owes him or his friend money... well yeah,,,,, now that you mention it, he does look kinda like a loan shark......... Anyway, since this day has gone so well already, I think I'll just go home and knit or something, OK?

So I trudge on home, and I keep wondering now if my life is always gonna be as bizarre as it has been and knowing somehow that it will be...... and for some reason, this last thought makes me laugh like a maniac all the way there..............



I don't have a whole lot of time to spend on my column this month, so I thought I'd pass on some words of wisdom from other people who have written me letters. (Which reminds me, I have a huge backlog of letters to answer that I haven't yet gotten around to. Time permitting, I will eventually respond, but in the meantime I hope you'll all cut me some slack.) A fellow named Jed who recently moved up here from the L.A. area recently wrote and offered some perceptive observations about P.C. and punk. First, he noted that self-righteous political punks were always blathering about "words not being enough", in the sense that one needs to do more than simply talk about eliminating social ills. Since talk is cheap, these people often argue that unless concrete action is taken, unless people put their money where their mouths are, etc., no substantive improvements can be made. As Jed points out, however, when it comes to "offensive" words uttered by alleged "racists, sexists, and homophobes", words apparently **are** enough to cause tangible social harm. In short, "good" words supposedly don't have any real impact, but for some reason "bad" words are alone sufficient to do serious damage. Ergo the latter must be banned, regardless of whether this violates First Amendment protections. Second, he highlights a basic contradiction between P.C. attitudes and punk, one which I've often alluded to before. In one of his college classes, a student defined P.C. as "not wanting to piss anyone off". As Jed rightly emphasizes, "using that definition, it seems that P.C. is inherently contrary to punk rock. Any punk kid delights in pissing people off, whether it be parents, cops, teachers, or...liberals. So to say that you can be a punk and go through life not upsetting people is ridiculous. I think what the P.C. ["punks"] really want to do is dictate who you can piss off. Cops yes, women no...etc." Truer words were never spoken.

Of course, there is an even more profound reason why punk and "political correctness" are fundamentally incompatible. At its most basic level, punk is about extending the sphere of individual freedom, whereas P.C. is essentially about placing restrictions on individual freedom and expression. And that's why the overwhelming majority of real punks are vehemently opposed to P.C. bullshit. The "punks" to whom the latter appeals consist of a handful of fanatical control freaks and a much larger number of lost, pathetic souls who are so desperate to "belong" to a substitute family that they are willing to suspend critical judgement and let someone else do their thinking for them. As far as I'm concerned, they'd be better off joining thought-reform cults or touchy-feelie New Age therapy groups. Come to think of it, these latter are in many ways analogous to the freedom-hating "anarchist" organizations, the intolerant feminist collectives, and the puritanical straight edge "crews" which are inadvertently helping to undermine the entire punk ethos. This explains why a single issue of **Answer Me!**, a brilliant, satirical, "insensitive", and truly original fanzine, is more punk than 95% of today's rhetoric-spewing political zines put together. More maverick ideas and provocative writing can be found on one page of the former than I've run across in the past ten years' worth of political punk publications, not to mention among the endless stream of stultified, pretentious books emanating from the academic world. Get with it, motherfuckers! If you spent half as much time really thinking for yourself as you did uncritically regurgitating the various ethnic and gender party lines about "oppression" and "empowerment", maybe you'd come up with an original thought once in a blue moon. I'm sure as hell not about to hold my breath until you do, though. That could be fatal.

FOR THOSE ABOUT TO PUNK OUT,
I SALUTE YOU

There are a few new releases I feel compelled to mention this month, even though I'm short on time. One is the DEVIL DOGS new album on the Crypt label, **Saturday Night Fever**. There's never a dull moment on this, the ultimate party platter. It contains more irreverent, snot-nosed East Coast punk n'roll from these three beer drinkers and skirt-chasers. You may not enjoy it if you've got a corncob up your ass and can't laugh at yourself and the world, but otherwise you're bound to jump around, grab someone's crotch, and end up puking out the window. Which kind of asshole are you?

Another amazingly great record is the new QUEERS EP, **Too Dumb to Quit**. Actually, it's not exactly new, since they

recently persuaded their old singer Wimpy to record some songs that they'd written several years ago. But the results are well worth the wait. Wimpy's voice is even snottier than Joe King's (and that's really saying something), the production is plenty raw, the guitars blast out of the speakers, and with songs with titles like "Fuck You" and "I Didn't Puke", it doesn't take much imagination to guess that the lyrics are, as per usual, clever and funny as hell. If this stuff doesn't make you laugh, you must not have a sufficiently juvenile sense of humor.

Last but not least, way cool metal-laced punk records have just been released by two of the Bay Area's most rockin' bands. The first is the second 7" by one of my local faves, San Fran's SCREAMING BLOODY MARYS, which is entitled **There Ain't No Monkeys in Tobango**. "Harder All the Time" has the sort of overlong intro and mid-tempo metal crunch that will probably annoy ultra-punk purists, but the vocals are plenty belligerent and the song is really catchy once it gets going. The flip ("Sex Offender") should appeal to all genuine connoisseurs of straightforward punk rock, what with its raging guitars, pounding uptempo beat, and aggressive delivery. It's a great punk song, no doubt about that. San Jose's BOMBS FOR WHITEY have also produced a tight metal punk single. Although I find the BIAFRA-meets-hard rock (?) vocals slightly off-putting, both "Bullet to the Soul" and "Lost Generation" have real solid hooks and chunky, twin-guitar power. The latter features a classic punk-style axe riff, whereas the lead break in the former is more metallic. Both of these bands are real energetic live and have crossover potential, but the bottom line is that they kick proverbial ass on a musical level.

IF YOU LOSERS WANT YOUR ROCKIN' OBNOXIO-PUNK RECORDS AND CDs REVIEWED IN THIS COLUMN, SEND ALONG AN EXTRA COPY TO MRR.

While Poobah was on tour this past month, Dave (the singer) and I got into a huge argument that had the van swerving down I-90, and the entire band yelling and swearing in an impassioned display of frustration, belief, and ego. I don't know if anything was resolved but I have had more time and a cooler head in recent weeks to sort some of the points out, and I remain steadfast to my original convictions.

In a nutshell, present day power and aristocracy in this country boils down to old money. This isn't any revelation at all. There was no real debate over this, except that Dave pointed out that this is called, "Elitist Theory". Fine.

So, the talk ran into modern politics, and the frustrating uphill battle to make any kind of real change. Like many, I voted in the recent elections, and cast a vote for Clinton in a futile attempt to make some kind of dent in the 12 year Conservative stronghold of the White House. Obviously, as all politicians are apt to do, Clinton has lied, fallen short, and disappointed, as I knew he would. Still, better than not voting, or tossing my vote to some hopeless candidate for the party of Democratic-AnarchisticSocialist-Libertarian-Punkist-Somethingoranother who isn't going to garnish a single electoral vote anyway.

The bottom line is that there is almost no difference between Democrats and Republicans. All the endless bickering about issues that you and I may hold dear to our heart are simply fronts and plots to keep the attention away from the matter at hand. The main issue for them is not whether a woman has the right to choose, whether there is an amendment for burning flags, or anything regarding the various issues related to animal rights, gender rights, human rights, civil rights, or the environment. All of those issues are small potatoes.

The real concern for both sides is maintenance of power. True, the further left one's political orientation, the more scraps from the table he or she is willing to hurl to the masses. Even those are carefully targeted. The 1992 election was focussed on the shrinking middle class. Nary a word about the lower class, the poor, the homeless.

The concern for the middle class is bogus anyway. The circle of power still passes from rich to rich anyway. Once in a blue moon, by a fluke, a person sincerely dedicated to bringing about good might come to office in say the House of Representatives. This scenario provides 3 separate alternatives for the power circle to deal with the potential problem:

A. Indoctrination. The system is designed not to work. As long as there is lobbying, there is gridlock. As long as there is money competing for congressional ears, there is stagnation and inefficiency. Thus, realizing the impossibility of making a real difference, the options for the young idealist is to burn out, give up, or buy in. The idealism is lost to favors, deals, vacations, perks. The system is legal, and the only people who could ever make it illegal benefit directly from it in its current form.

B. Do nothing. A single member of Congress can be as defiant as they want to be. They will accomplish nothing. Every candidate for political office promises change but no one delivers. It would be easier to single handedly lift the Capital building from its foundation than to single handedly fight all the members of Congress to really change the system.

C. Elimination. If there were to ever come a time where a member of Congress or government wouldn't play ball, and was becoming an annoyance (because they could never really be a serious problem), they can simply be eliminated. The incredible amount of money that filters through Congress is more than adequate to generate an enormous campaign against the fly in the ointment. A suitable opponent, one who might even spout the same rhetoric as the problem Senator or Representative, could be found, funded, and elected. Furthermore, there is no shortage of dirty tricks, scams, and scandals to tarnish even the most righteous image. A brave martyr concerned with all of the "right" issues could be transformed into a perverted child molesting monster with a single innocent photo or a mere allegation. Elimination is easy.

So, with the understanding of how politics work, and in turn why they *don't* work, we can see a real and definite need for (here comes the cliche) change. Not in the sense often spoken of...real fucking change!

The problem with all of this, all the bitching I do with my friends, the million bands that sing about government corruption, and the argument that Dave and I had, is that everyone can point out the problem, but what we really need is more solutions. This is where Dave and I were really inflamed. The friction of our disagreement was acute and boiling.

Dave's idea was a multitude of political parties. The more choices a voter has, in theory, the less likely they are to automatically choose A or B. He pointed out the Greens party in Germany as an example that works. In short, his solution is direct...get in office and make change.

Before I present what I feel is the real key to power, I'll point out why Dave's idea will never work. First of all, there are already hundreds of different political parties in the US. A flurry of Presidential candidates in the 1992 election from various parties (i.e. Libertarians, Anarchists, Socialists, Egalitarians, Marxists, Communists, Nazis, Greens), got the required number of signatures to appear on the ballot in at least one state. Just saying this will work won't make it so. The perceived truth is that a vote for a dark horse candidate is a vote in the toilet. None of the numerous parties with candidates running in the US Senatorial, Representative, or Presidential race ever got a majority vote. The single former Socialist in Congress ran on the Democratic ticket. Just saying you want it to happen doesn't make it true, and you must have a first step before you can get to

step number two. So much for choices.

A recent phenomena is the Ross Perot experiment. Perot had no party affiliation (though he might just as well have said he was Ronald Reagan Jr.), plenty of money, charisma, and a relatively popular image and support base. He gathered a decent (10-15%?) chunk of the popular vote. Though he is a despicable character, it is uplifting to think of an independent candidate with an actual chance at winning.

Wrong.

So what. He could have gathered 100% of the vote and he still would have lost. The popular vote is a joke. It is just another disillusioning tool to make us think we have some semblance of political might. The President is actually elected by the electoral college. The electoral college is controlled by state legislature, which again is a tool of the elite. They'll squabble over the minor issues, but they will unite on keeping the circle tight and closed, on excluding problem candidates, and on preserving the two party system. A system which has proven ideal at focusing *off* the main issue. Perot is certainly not without power, but his experiment proves that he won't and didn't achieve it in office.

Another point that I differ on with Dave is the workability of many parties. Why does everything have to have a label? If people ran merely on their convictions rather than on a stereotype derived from their label, there might be some hope of getting a sincere politician in office, or of getting straight answers out of them rather than the party line. An increase in parties, each with 5-20% of the popular vote might mean that you can find a party that is closer to your own ideals, but it also would make the country even more divisive than it already is. Christ! All of the people within the tiny microcosm of punk rock will disagree an almost any issue, even though they have more in common than they do different. How do you think this would work on a national scale?

Further, any political party with any type of popular support is easily infiltrated. An endless supply of puppets exist. You can get a thousand Clarence Thomases to down-talk civil rights. The only difference between Phyliss Schaffly and Camille Paglia is that Camille Paglia calls herself a feminist. Still, she believes it is a rape victim's fault for being raped, that they probably wanted it anyway, that "no" means "yes", and that a woman's power lies in her magical sexual spell which she must learn how to use.

It would be just as easy to get a person to run on a "Greens" party platform while suggesting in a roundabout way that we ought to increase strip mining, reduce funding for solar energy, sell public land to industry, and eliminate wildlife preserves. Eventually, when one person had captured the public eye, they could switch allegiances to one of the two major parties, in the interest of convenience, fairness, sensibility, or whatever. Thus rendering the Greens party useless. (Sort of what major labels are trying to do to punk.)

More likely, an outside party would never get that far anyway. A candidate would have the best chance of making a change by starting small, in state government or as a representative, and working their way up. Please see points A, B, and C stated earlier on how to deal with problem people in Congress.

The real key to change is understanding what real power is. Real power isn't money. Money is just a valuable aid in achieving real power. Money can make a few people do a few things, like suck your dick or kill someone, or something. But real power can make masses of people line up to pay you to suck your dick, to kill your enemies, to do as you bid. Real power is in controlling the information.

The information is the wielding force of society. There is no greater power than being able to suppress, alter, or distribute the facts. The US government may well be the most powerful government on Earth, but the power derives from its remarkable ability to maintain a so-called free press which is totally subservient to it.

All major mass media the U.S. is directly under the thumb of our government. The numerous examples could fill volumes, even libraries. The U.S. has waged secret wars in Guatemala, Angola, Cambodia, Panama, Iran and on and on, with little or no news coverage. Hundreds of thousands of deaths at the hands of U.S. soldiers, CIA trained mercenaries, and U.S. funded dictators were regulated to the back pages of the *New York Times* or completely eliminated and censored. There is no challenge in uncovering the news when you have a budget. NBC, CBS, ABC, and CNN certainly know where the action is, but they also know what not to report. (Check out any Noam Chomsky for a very detailed and more accurate explanation of the process and numerous examples of this in action and in history.)

Furthermore, the U.S. has proven its might in controlling the media in overt ways. There was no hidden cover up to prevent coverage of the Gulf War. It was put in plain language, "We will show you what we want you to see." This was the only way to muster support for the war effort, without seeing the gruesome reality of blood and death. The so-called Vietnam Syndrome is more like a knee-jerk reaction to seeing death. When it is real, and not on the late movie, it is bloody, it is powerful, it is the fear of our own mortality. It is a powerful reaction difficult to overcome. It is however, easy to simply censor.

What about all of the government scandals? They are by no means (in most cases) a failure to cover up tracks, or fine and brave investigative journalism on the part of Peter Jennings, Bob Woodward, or Wolf Blitzer. Very often, they are bones thrown to the public to once again, focus off the main issue. There are so many dirty tricks, cases of embezzlement, treason, rape, murder, and sabotage in Washington that it would be nearly impossible to find a person without red hands. At any time, when a person becomes a liability or a topic to hot to cover up any more, the gates are opened, the calls to the press are made, and the media frenzy begins.

This is crucial to understand. Perhaps it is the conspiracy theory to end all conspiracy theories, but it is also very real, and very much the ultimate conspiracy.

So where does that leave us? Is there any hope at all of making any changes? Are we at the whim of others, and the mercy of the dark hearts of government?

Only if we allow it to be this way.

We also have power. The real key to change is in gaining control of the information. The will of one who wants change must be sincere and uncompromising. Further, he or she must be brave. Very brave, because they are up against a beast.

We can take in our hands the power: the control of information. Exposing hypocrisy and corruption in the world through your little zine, in *Z Magazine*, in *MRR*, in the lyrics of your music is a method controlling and distributing the information. Each time one takes control of the information and distributes it, they are empowering themselves, changing opinions, and making a difference. It is a slow process, but it is also tangible.

Control of information is not limited to small press. It is proven possible that we have the power to control mass media. When 1 million people gather in Washington D.C. for a pro~choice rally and march, the network and world news has little choice but to come. You have successfully controlled them. You have made them go where they otherwise would not be and that is control. If you make real news (in order to ensure their ratings, their sponsorship, and their paychecks), they will come. Thus, you can control the information.

Yes, they are using you, and will probably put some negative spin on what you are saying. It is, as Dave argued, mutual use, but at the same time, it gets through to a few more people. This gives you influence over others, it gives you power, it changes minds, and it allows you to make a difference.

I'd like to know what you think of this, so feel free to write to: Lee Diamond, 34 W. Washington #1, Athens, OH 45701, (614)593-5092, and let me know what you think. Send a SASE for the Gdoing! Productions catalog or $3.00 (US) for the Poobah single if you're interested. Also, we are about to embark on another tour this December, and if you can help us set up a show in the Mid-west or North-east, we'd appreciate hearing from you. Thanks.

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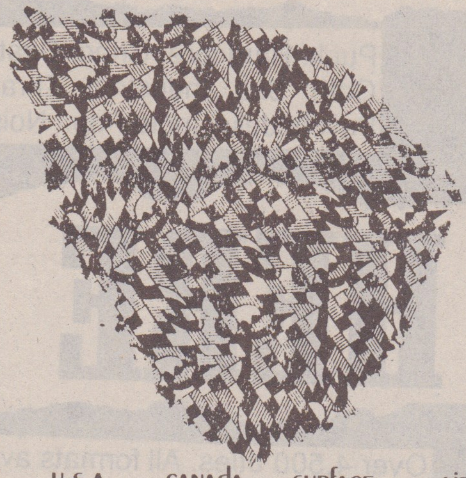

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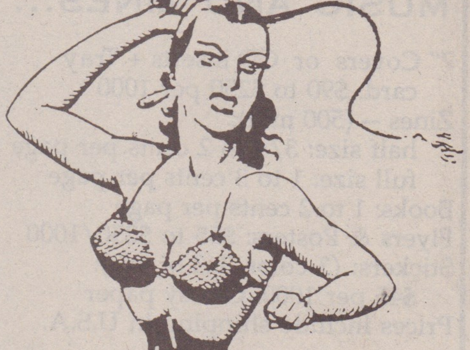

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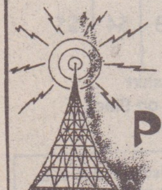

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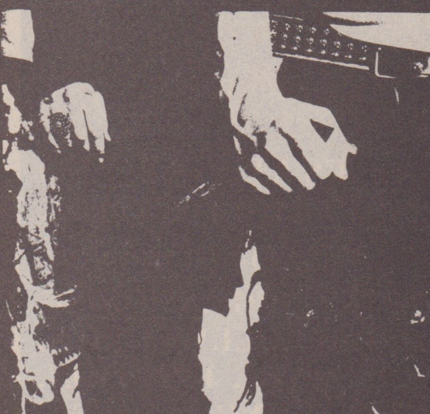

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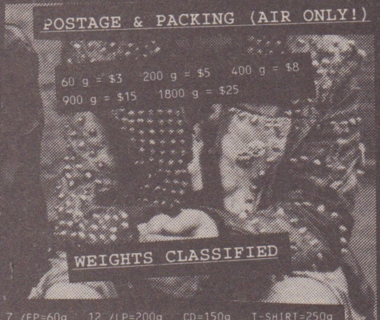

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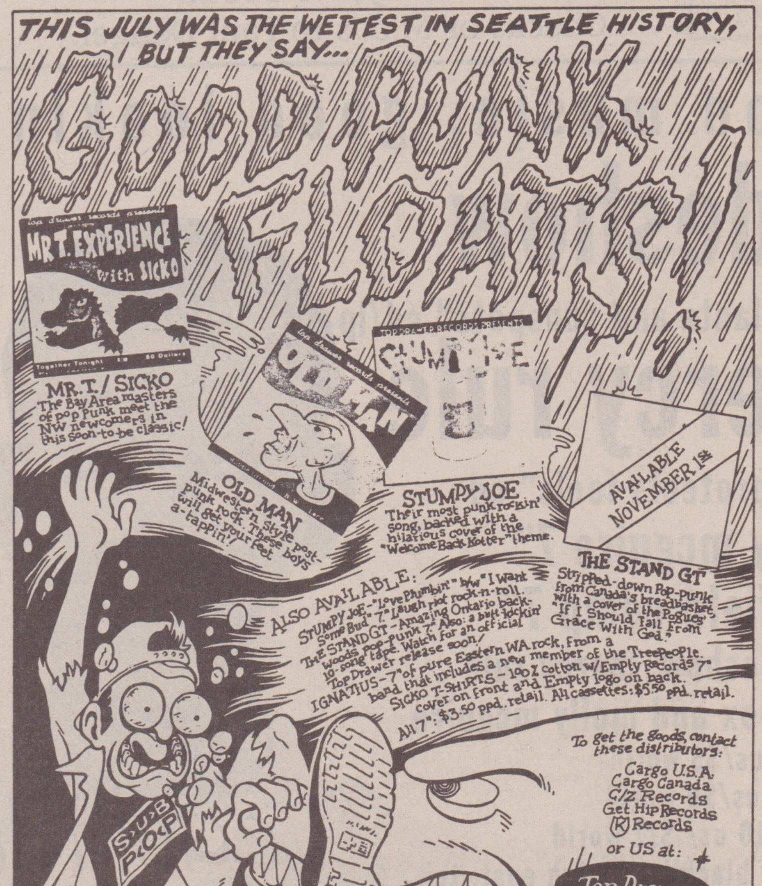

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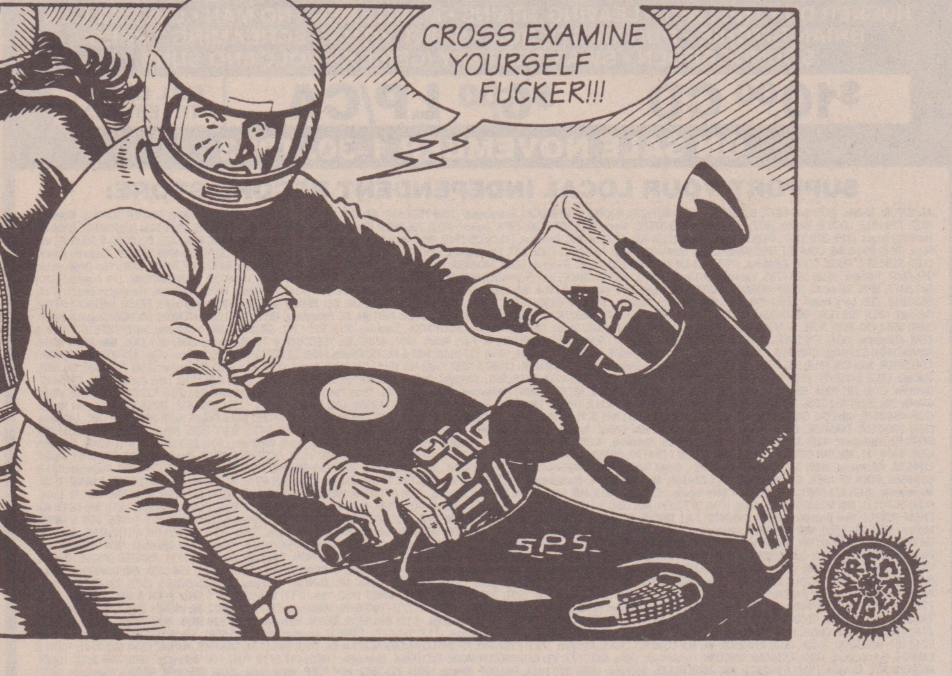

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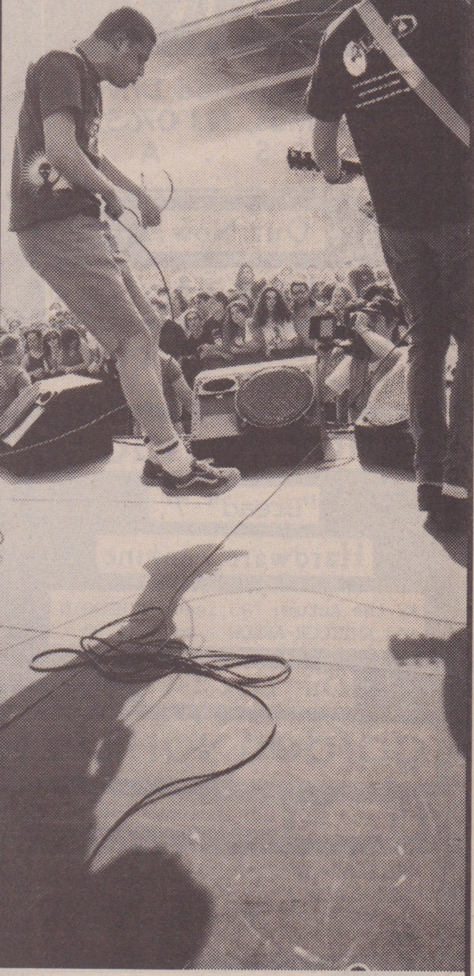

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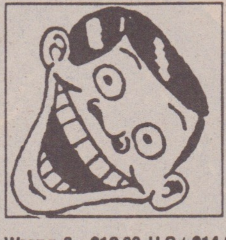

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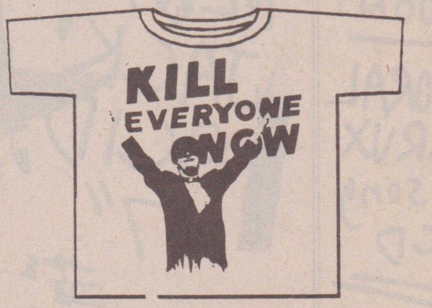

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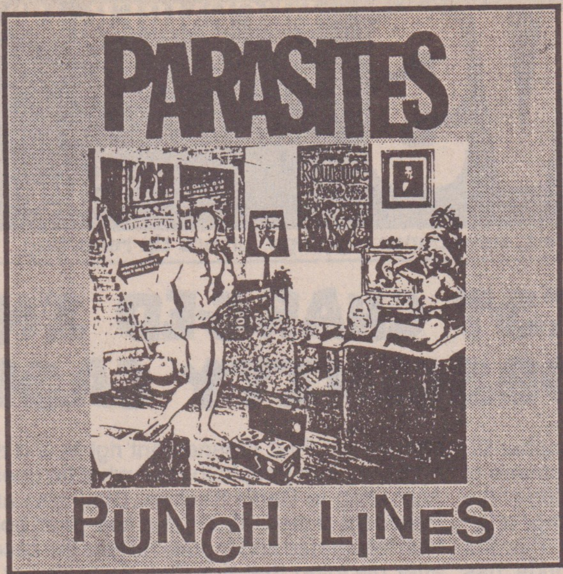

The new PARASITES album is out on CD only. We apologize to vinyl fans, but as you may know, it's become very difficult to get stores to carry vinyl. The CD has 12 cool songs, and we hope you'll like it.

Four PARASITES singles are also available on Shredder: "Paramania", "En Homage aux Beatles", "Last Caress", and "Letdown". All the singles are $2.50 each. The "Punch Lines" CD is $7.80. PARASITES T-shirts are $7.80. Include $1.05 postage for the first pound U.S., 43¢ each additional pound. Order from: Blacklist Mailorder 475 Valencia St., S.F., CA 94103. Checks payable to Blacklist. For a Shredder catalog send a SASE to Shredder, 75 Plum Tree Ln. #3, San Rafael, CA 94901.

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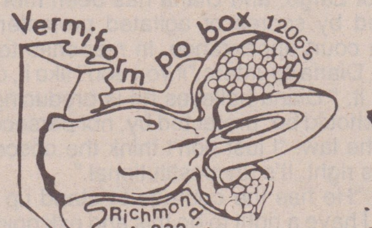

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MRR NEWS

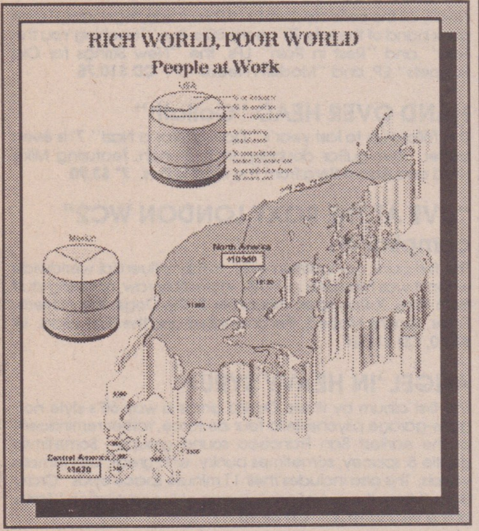
DECEMBER, 1993

Page 1

MRR NEWS welcomes your contributions in the way of original articles, newspaper clippings, or hot tip reporting

NASTY NAFTA

by Jim Tracy



President Clinton recently hosted a get-together at the White House and invited individuals with one thing in common: all in attendance are members of the "Booted From Office" club of ex-U.S. presidents. The occasion which brought Gerald Ford, Jimmy Carter, George Bush, together with Slick Willie wasn't for a weekend trip to Camp David for a weekend of ritual male bonding drum beating and sensitivity training. This was an attempt to shore up support for the North American Free Trade Agreement (NAFTA).

On the surface, NAFTA looks like a good thing. An agreement between Canada, the U.S. and Mexico to relax nearly all trade regulations between the three countries. Pro-NAFTA folks claim that jobs will be created in Mexico (since more U.S. corporations will open plants there) and create a market for U.S. exports. In reality, NAFTA not only removes barriers such as tariffs between the countries, but health, labor and environmental laws that are found inconvenient to the Robber Barons.

It is difficult to summarize an entire 2000 page treaty in a single column. However, I'll try to illustrate the disaster of NAFTA in a few examples. Let's suppose that Joe T. Punk CEO of Pierced Mom Records takes a look at the financial records of his "indie" label. His workers are unionized under a contract with the I.W.W., which forces him to pay them ten bucks an hour and a modest benefit plan. The city in which he does business, the Peoples Re-

Continued Page 3 Col 1

CARTOONIST CHARGED IN FLORIDA OBSCENITY CASE

The cartoonist Michael Christopher Diana has been charged with three counts of obscenity for his part in the production of the zine *Boiled Angel*. A pre-trial hearing, originally scheduled for June 7 at the Pinellas County Courthouse in Largo, Florida has been postponed until July 19.

Diana, 23, is charged with three counts of publishing, and advertising for sale, lewd and/ or obscene material. Each of the misdemeanor charges carries a penalty of one year in jail and a $1,000 fine. *As* part of the sentence, the state would also attempt to prohibit Diana's contact with minors, establish zones around schools and bar his access to these areas, and enter him into a mandated program of psychiatric evaluation.

Florida law defines obscenity as something patently offensive that appeals to the prurient interests, and that, when taken as a sum of its parts, lacks any serious artistic, literary, political or scientific value. The law is broad enough to cover everything from comics to music, and allows individual communities to determine whether work in question has such value.

The case has divided the small community of Largo, and Diana has been met and jeered by scores of agitated protesters at each court appearance. In response to the mob, Diana counters,"If you don't like it, don't read it. " Diana believes he is producing art and should be "protected by, not persecuted by" the law. "I just don't think the obscenity law is right. It's unconstitutional."

"He has the courage to stand up and say ' I have a right to do this and risk going to jail.' How many Americans can say that?" asked the Comic Book Legal Defense Fund's Mitch Berger. "We're going to help [Diana] fight for his First Amendment rights and the rights of other people to read what he does." According to Denis Kitchen, Chairman and President of the CBLDF, that non-profit body has deliberated and "agreed to take the case," after deciding that the First Amendment is indeed the dominant issue under litigation.

Assistant State Attorney Stuart Baggish has a different take on the matter: "The First Amendment was framed and built for the benefit of society. It was never contemplated for the protection of obscene material, the contents which weaken the moral fiber of this society."

Diana told the *Journal* that he has no criminal record, except for a mischief conviction when he was 18, and has "never had any problems at all with children." Therefore he feels baffled by the state's interest in separating him from minors and mandated psychiatric monitoring. "I guess they just figure that these [stories in BA] are my fantasies and that one day I'll be acting them out."

"They've just got it in their minds that I'm some kind of horrible monster and that I need to be locked up. They' re using this whole business to whip up fear in the community and to blame me for every bad thing that has ever happened around here,"Diana remarked with disgust.

Diana, who has not produced any new issues of BA since December of 1991, said the ordeal began in early April with the arrival of a summons from the county court's misdemeanor division. "At first I thought maybe I'd get off with just a small fine. But they wanted thousands of dollars and jail time... Initially I was really nervous - just absolutely stressed out and I just wanted to get this behind me 'and find the easy way out. I probably would have even settled for a plea bargain, if it didn't include jail time," Diana told the *Journal.*

Continued Page 2 Col 1

CARTOONS *From Page 1 Col 3*

"But then I started thinking about this whole situation. And I really don't think that I've done anything that's wrong, or that has hurt anyone. This isn't like murder or rape or anything like that.And now I've decided that I'm going to fight this thing to the end. I think eventually I'll win. It might not be in Pinellas County, but I will win in the end," he said.

During BA's hiatus, Diana has been working to get his cartoons published in other publications, with some success. He acknowledges that his work is not for everyone, but is adaman tabout his right to both produce it and provide it to others with similar tastes.

"I can't think of any right that an individual has that isn't limited in one way or another by the laws we all have to live by," said prosecutor Rebecca Graham, who directs the misdemeanor division of the State Attorney's Office. "That's what we teach our children."

While Diana's father, Mike, might not be *BA's* biggest fan, he supports his son's right to produce the work. "You can't be arrested for the stuff in your head," he said, adding that "he's not hurting anyone."He said his son had been treated like "a mass murderer."

First Amendment-protected political and religious commentary?

Since being charged, Diana said he has "disposed" of all back issues of *BA*, fearing that possession would give the police cause to raid his house. In addition, he has ceased producing issues. Once the matter is resolved, Diana is considering a compilation issue he describes as a special, worst of Boiled Angel.

A fan of underground comix since he was 16, Diana said he has always been most strongly drawn to "the real gross stuff" and that he particularly admired the work of such cartoonists as S. Clay Wilson and Rory Hayes. "When I decided to get into cartooning, I just tried to be as outrageous and as offensive as possible," he added.

Diana has produced *BA* since 1989, which followed an earlier, three-issue publication of all original material titled *Angel Fuck*. "I started *[BA]* because I realized that there were other people producing similar kinds of work, but they didn't have any real outlet [for publication]." He generally sells about 300 copies of each issue of the photocopied, self-distributed publication which includes graphic depictions of sadism, sodomy, serial murder, molestation and Satanism, sex acts with severed body parts, and bestiality. Articles published in the zine have included "How to Be a Successful Serial Killer," and "The Sex Beast Caper," allegedly written by a man convicted of murdering two teenage girls. The article does contain a disclaimer, warning readers "not to try this at home." After all, the "author is spending the rest of his life in prison." Another feature story has incarcerated serial killer Otis Toole offering his recipe for "Bar-b-que Boy Sauce." (Toole, along with Henry Lee Lucas allegedly ate some of their victims after first cooking and applying barbeque sauce to the corpses.)

Diana said that he doesn't judge the killers, but agrees "they should be in jail... because of what they did."

Last year, *The World of Zines: A Guide to the Independent Magazine Revolution* by Mike Gunderloy and Cari Goldberg Janice described *BA* as containing "gore, sexism, necrophilia, cannibalism, Satanism, mutilation, festering wounds, and distorted bodies," continuing with "then again, if you look hard enough, you'll find some pretty good reasons for maintaining the First Amendment."

"Everything in there *[BA]* is a joke," Diana said. "I think it's just that Florida is against a lot of things. I should be able to draw what I want."

"The material speaks for itself," said Florida State Attorney Christopher Marone. "It really depicts the type of danger it presents to society."

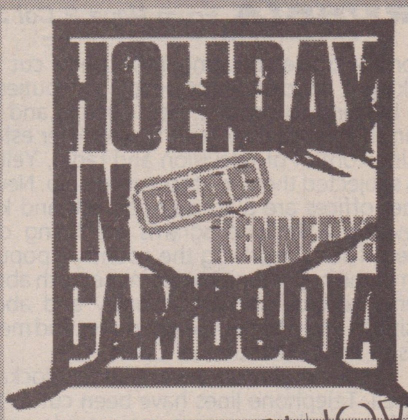
BA has generated problems for Diana in the past. At one point he was called in as a suspect in the infamous Gainesville student murders case due to the similarities between the murder scenes and *BA*. Agents of the Florida Department of Law Enforcement dismissed him after taking a blood sample. "I gave them a blood sample and they didn't like my attitude, and told me not to publish any more. Then I did, and I think that's why they've charged me now."

He believes that he was possibly even setup by a sting operation. "I don't leave these books on doorsteps. They all go out to either people I know, or adults who write in and want to purchase a copy," said Diana.

article reprinted from The Comics Journal

ENDNOTES

Mike sure could use some money for his defense. Write PO Box 5254/ Largo, FL 34649-5254. He has a new book out available from Michael Hunt Publishing/ PO Box 226/ Bensenville, IL 60106. It's called *Superfly* and it's $3.50 plus $1.00 postage.



NICARAGUA!!

No longer the cause celebre of liberals and fickle U.S. lefties, Nicaragua continues to be a country deserving your attention. At this writing, the country is in a general strike, some Contra die-hards are re-arming and Yankee dirty tricks and misinformation campaigns are in full swing. I can't think of a better time to visit and see things for yourself.

The Nicaragua Center For Community Action is organizing work brigades for January 1994. The work will most probally take place on a coffee collective and involve ample time to see the country and meet the people. Translators will be available but people with Spanish-speaking abilities are especially encouraged to apply.

Write: Nicaragua Center For Community Action/ 2140 Shattuck Ave. Box 2063/ Berkeley, CA 94704. Or call Diana Bohn at 510-525-5497.

ENDLESS BLOCKADE FOR THE PUSSYFOOTERS

This update on the Russian crisis was taken from electronic mail and mailed to MRR News. Since there is a real information blockade concerning Russia, we decided to run this almost exactly as we received it. The mainstream news has portrayed those who rose up against Yeltsin as purely hardline Communists and Neo-Nazi Jew haters. This shows a different side of the story.

We have just received information that Kas-Kor Labor Information Center's phones and faxes have been cut. The only mean~s of communication with the center is electronic nlail. Please send protests to the Russian consulate/embassy. Please spread the information.

The following is from reports from the Kas-Kor Information Center in Moscow

Information Blockade

A strict information blockade has been imposed on the country. Telephones to the

Continued Page 3 Col 1

RUSSIA *From Page 2 Col 3*

Supreme Soviet building have been cut off making it impossible for people's deputies in the buikling to contact their electors and explain the stands they have taken. After establishing control of television and radio, Yeltsin has subjected them to strict censorship. Newspaper offices are placed under lock and key, television & radio programs are being callcelled. This is depriving the country's population of the opportunity to learn the truth about events unfolding in the country and about positions taken by people's depùties and members of the Constitutional Court.

Public organizations are under blockade as well. Telephone lines have been cut to the building of the country's main trade union body, the Federation of Independent Trade Unions of Russia. Leading figures in the executive authority are making threats trade unions will be dissolved.

Finally, totally fabricated charges of organizing terrorism and criminal activities are being leveled against the people in the Supreme Soviet building. People are being publicly described as criminals.

A savage personal dictatorship is thus being installed in Russia. The following basic human rights are being violated:

The right of citizens to participate in adnlinistering state affairs through their freely elected representatives.

The right to free thought, free speech, and free expression of ideas and convictions;

The right lo seek, obtain and freely distribute information

The right to privacy in correspondence, in telephone conversations and in telegraphic and other communications.

Moscow City Soviet member Boris Kágarlitsky, in charge of liaison between tlle deputies' meeting and trade unions, declared at the press conference that the struggle to defend parliament remained the principal thrust of all progressive organizations in Russia. Thanks to the actions of the people's deputies, Kugarlitsky said other forces such as trade unions had a breathing space to prepare for further actions under the conditions of a "liberal-fascist" regime.

As if to remove all doubt that a repressive regime is now being established, police at 8 p.m. Sept. 28 began forcing demonstrators away from cordons blocking entrances to the White House. With steel shields & clubs, massed ranks of Interior Ministry special forces troops drove protesters ,out of the neighborhood. People who tried to resist were savagely beaten. Outraged by the actions of troops and militia, protesters built barricades on nearby streets. However, no shops were destroyed and no cars damaged.. Attempts to do this were prevented by the barricade-builders themselves. This is proof that the crowd was not drunks and maniacs, as the mass media tried to imply.

Just as false is the claim that the night's events were provoked by demonstrators trying to force through militia ranks. No pne who saw the massive barriers strewn with razor wire could believe this. The beatings of protesters were begun on orders from higher up.

At 9 p.m. the state mounted a new attack, demonstrators scattered to nearby laneways. Hardly anyone tried to resist. Before my eyes, the Chairman of Cheremushkinsky Regional Soviet was thrown to the ground and viciously beaten after he urged the militia through a megaphone not to use violence against the people. Troops then threw him to the ground and began kicking a young woman with a video camera who caught the incident on tape. This victim of brutal troops was unable even to pull out her press card. After administering these beatings, the "guardians of democracy" hauled the victims off behind the cordon.

KAS-KOR Labor Information Center, Moscow, Ph. (095) 921-0655, Ottawa

NAFTA *From Page 1 Col 3*

public of Bezerkly, makes him use 60% recycled materials in his products. His main competition, Tortured Cat Wreckords, are set up in Mexico. Their profits are sky high, since Mexico has few enforced rules on the environment and the average per hour wage is $1.83. Joe doesn't want to move to Mexico, he can't speak Spanish, and would miss out on all the good shows. He's still P.O.ed that Tortured Cat is cutting into his profits so much. What can he do? He goes to court!

In court, he challenges the labor contract and the environmental laws as "Technical Barriers To Trade". NAFTA has a lot to say about Technical Barriers To Trade, as in that they should all be eliminated. The judge rules in his favor (as a judge would have to if NAFTA is ratified) and allows Joe to roll his wages back to $4.25. The recycling ordinance is thrown out. Joe T. Punk becomes the richest kid on the block and commences unfriendly takeovers of Lookout!, Slap A Ham, and THD Records.

Absurd? Yes, but not unlikely. To further understand NAFTA, we have to take a look at the way the corporations currently do business in the Americas. In Mexico, there are "Maquilla" factories in which U.S. and Canadian corporations set up shop in order to take advantage of wages and enviromental standards even lower then the ones in "well-to-do" U.S. and Canada. The maquilla zone, mostly around the Mexican-U.S. border, has been declared an "environmental cesspool" by the World Health Organization. Passing NAFTA would multiply the number of such plants.

The theory that the pro-NAFTA folks use is that the Mexican employment situation will improve, then provide a market for U.S. exports. First of all, what kind of market will be created on an hourly wage of $1.83? Secondly, what are we going to export to them without an export base? Cheap goods that most folks won't need or be able to afford.

Mexico is allowed to negotiate side NAFTA deals with other Latin American countries. The U.S. and Canada are allowed to take advantage of these deals through provisions in the original treaty. A pattern emerges of wages being driven down across the continent. Conceivably, by the year 2000, very few folks will be making over $5.00 an hour--whether they live in Boise, Idaho or Maltagalpa, Nicaragua--if NAFTA passes the ratification process.

NAFTA has been planned for nearly two decades now. It does not seem to be a stretch of the imagination to suppose that the practice of U.S. intervention in Central America in the 80s' has loaned itself well to NAFTA. NAFTA simply wouldn't work in countries with governments that have a strong anti-imperialist sentiment.

Other things to consider about NAFTA:

*All but three of the 111 advisers invited to participate in its formation were representatives of large corporations.

*Under rules of free trade, no country may restrict trade in ozone depleting substances, endangered species or hazardous waste disposal if such restrictions present a "technical barrier to trade".

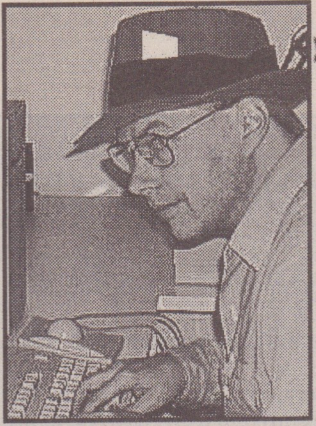
*All of the environmental provisions of the treaty can be eliminated by a small group of people charged with administering NAFTA. Members of this board will be chosen from the business community.

NAFTA also continues the policy of imposing "structural adjustments" on third world countries. Structural adjustments are simply changes in a country's domestic policy in order to become trading partners with the U.S. This shifts support away from "subsistence farming" (farming to meet a community's basic needs first) to export agriculture. Export agriculture in Central America has repeatedly shown itself as the root of exploitation and intervention .

And as a sign of things to come, I might pull one more fact out of my hat. As of now, the largest employer in Mexico is General Motors. The largest employer in the United States is Manpower Unlimited, a corporation designed to provide temporary part-time workers for corporate America. How the hell do we stop this thing? There is a chance that NAFTA won't be ratified by the U.S. Congress. As much as lobbying your local reps can be frustrating and discouraging, I suggest that you at least find out where they stand. (My local Congresswoman, Nancy Pelosi, is determined to sit on the fence for awhile.) Contact the following organizations to find out about anti-NAFTA actions in your area:

*Citizens Trade Campaign 202-554-1102. A nationwide clearinghouse of anti-NAFTA actions.

*Borderlinks is a group which has organized delegations to the factories along the Mexican-U.S. border. They also produce lectures, material, and presentations on Free Trade. While much of the mainstream anti-NAFTA action is focused solely on the loss of U.S. jobs, Borderlinks maintains an anti-imperialist perspective. Call Peggy Law at 415-851-1730.



LEFTY HOOLIGAN

My next couple of columns will deal with class issues; working class struggles, class war, proletarian insurrection, and workers' power. This one covers the international scene outside of the US and Europe. Sources for the following information range through the Brussels-based International Confederation of Free Trade Unions' report on workers' rights, the International Labor Organization, the Workers News Service, The Poor, The Bad And The Angry, the Industrial Worker, Love and Rage, Anarchy, the New York Times, The Nation, etc. Once again, if you have news clippings that you think I might find interesting, send them care of me to MRR.

THE CLASS WAR AROUND THE WORLD, *OR*, THEY SHOOT WORKERS, DON'T THEY!

Latin America: Guatemalan workers seeking to organize the local PepsiCo franchise, Embotelladora La Mariposa SA, in August have been threatened, abused and intimidated. Union executive Raul Rodriguez was kidnapped for 6 hours by company thugs, who threatened him with death and forced him to sign a statement that he quit his job as well as the union. Union general secretary Fabio Mazariegas was threatened with death by two of the company's owners. Worker Adan Rodriguez was imprisoned in the factory for 36 hours. A company owner and the Manager of Human resources held another worker, Crisanto Garcia, for 5 hours. This, plus having armed men show up at his house at night to threaten his wife, forced Garcia to resign. But perhaps worst of all, the PepsiCo workers have been accused of being dupes for Coca-Cola... That wonderful "workers' paradise," Cuba, regularly harasses, imprisons and tortures workers who try to organize independently of the government controlled unions... The Nicaraguan Federation of Sugar Workers is still trying to get President Chamorro to implement agreements in favor of workers' ownership in the sugar industry. Not that the Sandanistas were any better, what with their habit of breaking independent strikes, not to mention crushing any independent workers' organizations by accusing them of being syndicalist or, heaven forbid, anarchist... Workers are routinely slaughtered in Colombia... The 6-month-old son of Lucas Bernal Marmol, a leader of the CTD union federation in El Salvador, was kidnapped by a military supported right-wing death squad in April... Police in Mexico City opened fire on a May 1 march of the Independent Proletarian Movement, injuring several workers. The feisty workers at the Cuautitlan Ford Assembly plant outside of Mexico City are members of the government controlled CTM union, but they have this annoying habit of trying to assert their autonomy. To crush this specter of independent worker organizing the CTM illegally deposed all local union executives, participated in the lay-off of 680 troublesome workers, and threatened the remaining Cuautitlan Ford workers with violence in June.

Africa: Hastings Kamuzu Banda, Malawi's President-for-life, imprisons anyone remotely suspected of union activity... South Africa's shadowy, fascist Third Force, supported by the police and military, continues to assassinate black unionists and labor organizers in the Transvaal's industrial heartland. And the ANC, darling of liberals and the left, has admitted to interning, torturing and executing, among others, dissident workers and independent unionists in concentration camps outside of South Africa... The Moroccan government and its state-owned railway company abandoned railway union workers who were severely burned in a railroad accident, blaming them for confusion which caused the accident.

Asia: China doesn't just go after its students. Workers who try to organize outside of the state controlled union, the ACFTU, are often detained, imprisoned and tortured. Three workers were arrested solely for holding a simple commemoration ceremony. Eight hundred workers struck the Cannon camera corporation for 3 days in Zhuhai in early April against shitty pay. The ACFTU came in to break it, and 12 "ringleaders" were fired. Ain't Lenin's "communism," as refined by Mao Tse-Tung Thought, grand... Indonesian workers, aside from having their extremely low wages cut for going to the toilet without authorization, are blacklisted once they are fired so that can't get another job. After workers struck the Korean/Indonesian Great River textile company in 1991, 10 union leaders were harassed, interrogated and dismissed. The state-run SPSI union, the head of which happens to be a large textile industrialist, works hand-in-glove with the government, which uses the military to guard factories, break strikes and shoot workers... Vietnam has entered into several joint ventures with other Asian countries such as Taiwan and South Korea in its headlong rush toward integrating their so-called "socialist revolution" into the world market. This has resulted in the state's support of horrific working conditions such as poor wages, no sick leave or overtime, beatings, etc. The government also taxes workers in such industries up to half of their income, all the while it breaks strikes and fires workers. Talk about the socialism of fools... The Indian film maker Philip Padichira has had his film "We Make History," banned by court injunction in India. The film depicts the struggle of workers at the TVS multinational to form an independent union... Japan, long noted for its paternalistic capitalism of cradle-to-grave corporate care of its workers, is experiencing a marked rise in unemployment... In Sri Lanka's Free Trade Zone over 3000 uppity workers, 90% of whom are women, have been locked out of 2 glove factories since April because of their demands for better working conditions. When 255 women workers were refused work in April, security guards confiscated the identity cards of some of them so that they couldn't work anywhere else. This was before the guards attacked the crowded, sending several workers to the hospital. Anyone for a North American Free Trade Zone?

Middle East: The Korean multinational Daewoo uses Pakistan's anti-union laws to suppress any labor organizing. In turn, the Pakistani government enforces these laws by torturing workers... Work'll kill you in Turkey. Workplace accidents took 281 workers' lives out of every 1 million workers in 1991. Compare this to 9 out of 1 million in the Netherlands. And that's only among the 3 million Turkish workers covered by that country's social security system. Some 18 million other workers aren't in the system, and coincidentally, they happen to work in the most dangerous sectors of the Turkish economy. Istanbul's Tuzla dockyards are death traps... And you can put away your kaffiyehs now. The PLO has a long history of suppressing independent working class organizing, and not just because such organizing has been fundamentalist inspired. The PLO blew away, as in assassinated, council communists trying to organize factory workers in Lebanon. You can be sure that, once they secure the power of policing Jericho and the Gaza strip, the PLO will crack heads and bust strikes as brutally and effectively as did the Israelis.

SOMETIMES, WE SHOOT BACK!

Remember back to the "glorious" US "liberation" of Kuwait, and that "noble" slaughter of so many conscripted Iraqi soldiers. Remember how Bush seemed at first to encourage the Iraqi people to rise up against Saddam Hussein, only to back away from any support of the insurrections that occurred in the southern marshes and in the northern region of Kurdistan. The State Department said that the US did not want to dismember Iraq as that would only help regionally troublesome powers such as Iran. And an independent Kurdistan was nixed because our NATO ally, Turkey wouldn't have liked it. Perhaps an equally important factor was fear of the massive, thoroughly working class uprisings that occurred both in the south and north.

As soon as the US led multinational Coalition began the military offensive, Iraqi soldiers started deserting in the hundreds of thousands. Iraqi officers ripped the stripes off of their uniforms to avoid being shot by their deserting soldiers. By the end of the war a million deserters were hiding out in the south, 55,000 of them armed. With workers in Basra, Ammarah, Naseriyah, Diwaniyah, Najaf and Karbala, they started an insurrection right after the air war began that attacked Ba'ath party buildings, occupied food warehouses to distribute their contents to starving people, destroyed the secret police headquarters, and killed hundreds of policemen. The Coalition's ground offensive stopped just shy of this insurrectionary region, which allowed Hussein's elite Republican Guard to descend upon the area to brutally crush the uprising, massacring hundreds of thousands of folks in the process. How's that for a behind-the-back handshake with the enemy?

Hussein, in moving his troops south at the beginning of the Coalition's ground war to smash that insurrection, had to draw off forces from the industrial north. The people throughout regional Kurdistan took the opportunity to kick out the jams, with huge uprisings in cities such as Arbil, Kirkuk, Mosul, Raniyah and Sulaimania. This insurrection was not just a nationalist rebellion of Kurds led by the PUK and KDP, however. The region, after all is home to Turkish and Iranian workers who have fled the brutality in their respective countries. Together with military deserters and revolutionary Kurdish workers, they initiated a radical Shura movement across insurrectionary Kurdistan that fought narrow Kurdish nationalism and Saddam Hussein. Shura means "workers' council" in Kurdish and Persian, and the Shura movement was multiethnic, spontaneous working class mass action mixed with groupings of revolutionary socialists and council communists organized as workers' councils. In Sulaimania, the shuras demolished every building belonging to the police, the government, the courts, and the Ba'athist party. Hussein's terrifying secret police were attacked and their buildings razed to the ground. 2,000 Ba'athist party officials hiding in the political police headquarters were shot. When Hussein turned his attention back to the north and started moving his Republican Guards to crush the northern insurrection as he had the southern, and while the Kurdish PUK and KDP took to the hills, the shuras stayed to organize for the popular, working class defense of the uprising in the cities.

In turn, the US/UN intervention in regional Kurdistan to stop Hussein's assault and create a no-fly security zone also permitted the PUK and KDP to return. In April and May 1991 both these nationalist Kurdish parties signed an agreement for peaceful coexistence with Hussein. Sulaimania's shuras organized workers' militias then to prevent the nationalist Peshmergas from entering the city, but these armed units of the PUK and KDP, with the help of the Iraqi Republican Guard eventually succeeded in driving the Shura movement underground. Let's just say that Bush also didn't see it in the security interests of the US to permit revolutionary workers' councils to flourish across regional Kurdistan. In not destroying the Republican Guard and in subtly collaborating with the Iraqi military and Kurdish nationalist forces to suppress insurrection north and south, the US was just insuring the stability that world capitalism needs. Can't have the workers trying to run things themselves anywhere, independent of any state or party, now can we.

Shitworker of the Month

Special Joe Donohoe Edition

by Matt James

I decided Joe Donohoe had to be Shitworker of the Month shortly after interviewing Joe Queer. The Queers had just finished their set at the Gilman and all these kids were hanging around their van, asking "What zine is this for ...," craning their necks towards my taper to yell some shit as if it were a TV video camera or something. One kid in particular (I later learned that his name was Terry) not only interrupted more than the others, he made me feel kind of lame.

"Do you know Joe Donohoe?"

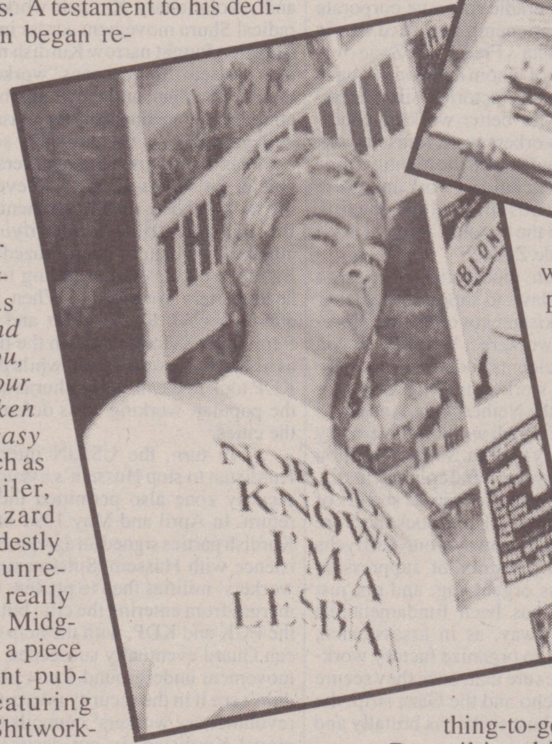
"Uh, no. I know who he is, though," I said half distracted and half confused, trying to get back to the interview I was stumbling through badly.

This wasn't good. I don't know what or how much he drank, but as soon as the interview strayed a bit farther, he'd interject "He's a shitworker! Don't you know Joe Donohoe!? I can't believe you don't know Joe Donohoe!"

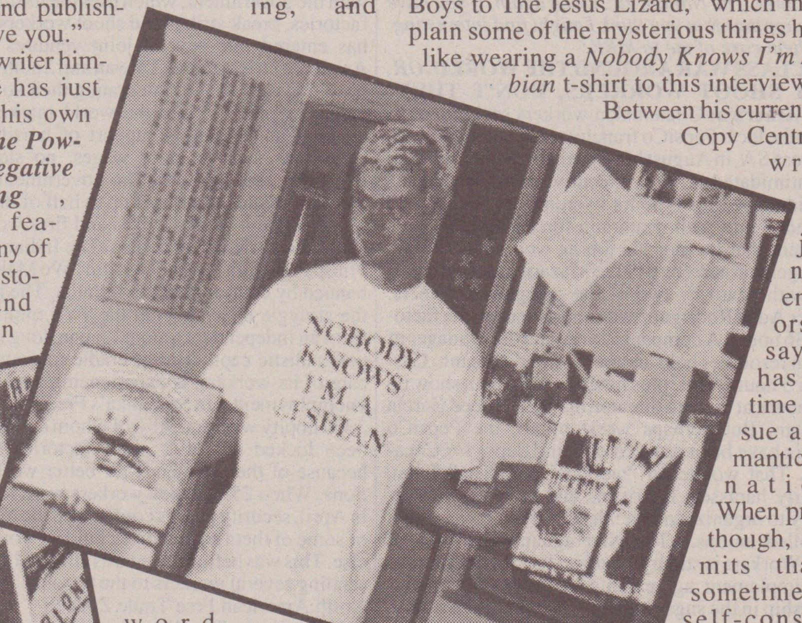
He must have said this six times in about a ten minute period. It was irritating, but at the same time, why didn't I know this Joe Donohoe? He fills a hell of a lot of pages in MRR and writes bullseye-accurate reviews. This event, insignificant as it may seem, led me to give Joe a call, not only to profile him as a deserving shitworker, but as an excuse to meet a guy who's reviewed some of my favorite records and zines, who seems to share a lot of the same tastes, and because all too often I'm anti-social and mean, and I'm trying to overcome that.

Joe came to MRR two years ago after seeing a flyer in Epicenter. A recent graduate of U.C. Santa Cruz, he had just lost his spot as a radio D.J. (where he played punk and Bop jazz — go figure) and, devoid of any meaningful type of work in his life aside from the maintenance of his comic-book collection, was excited at the prospect of getting involved in S.F.'s local punk scene via *Maximum Rocknroll.*

Like a lot of MRR shitworkers, Joe began as a typist, tearing through Classified Ads and Letters to the Editor like nobody's business. A testament to his dedication, he soon began reviewing records, zines, and books, yet is perhaps best known to MRR readers for the sheer number of interviews he has conducted (*and let me tell you, transcribing four or five drunken punks is no easy task — ed.*) such as Boss Hog, Oiler, The Jesus Lizard (which he modestly claims was unresearched and really bad), Vicious Midgets, as well as a piece on independent publishing, featuring former MRR Shitworker of the Month, Ayn Imperato.



"I wanted to show that there are people active in punk who aren't necessarily musicians, because there are other sides to the punk culture. There's writing, performance and publishing, and what have you."



A writer himself, Joe has just put out his own book, ***The Power of Negative Thinking***, which features many of his short stories and spoken word pieces he's read around town dealing with the conflicts of day-to-day living and the extremes faced growing up in a small town. He also helps put out *TheWeekly Wierd Filth* (sic.), which he describes as a "bratty San Fransisco paper," researching stories, writing articles and physically "putting-the-thing-to-gether."

Describing his writing style as a "dream-like mode, where everything is very surreal, yet sometimes matter-of-fact autobiographical," it becomes clear that Joe's tastes are multi-faceted, "I like everything from the Damned to Fugazi, from The Dead Boys to The Jesus Lizard," which may explain some of the mysterious things he does like wearing a *Nobody Knows I'm A Lesbian* t-shirt to this interview.

Between his current job at Copy Central, his writing and his journalistic endeavors, Joe says he has little time to pursue any romantic inclinations. When pressed, though, he admits that he sometimes gets self-conscious when he finds someone attractive, "They have to do all the work," which explains his professed preference for "agressive" women(*Don't be fooled! Katy Odell has proved this Sensitive Male stuff's a scam — ed.*) but at the same time I saw him doing some totally natural-type flirting while conducting this very interview!

A complex sort, an anthropologist might describe Joe as a case study of the split human subject as evident in today's youth culture, which is sort-of neat when you consider that his musings on various subjects can be read every month in these very pages! I hope that I've conveyed at least sense of what Joe Donohoe is about, and thanks to Terry from Santa Cruz for tipping me off, 'cause otherwise I probably never would have gotten to meet Thee Shitworker, Joe Donohoe.

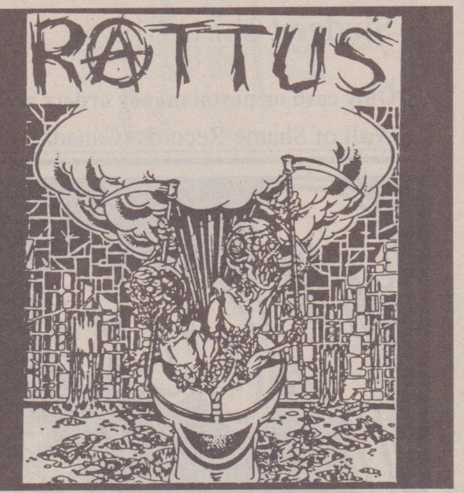
By Brian

Hi and welcome to the 4th installment of my Scumpit career! This is all about the Finnish greats RATTUS. Well, way back in 1980 they released their first record, called "Khomeini-rock" with the B-side "Muoti Punk". Yes, a 7" single in an edition of 200 copies on Hilipili Records. The music on this is in the punk mold but kinda rock, too. Not a real good record in my humble opinion.

The next record I've never heard so I have no opinion. Its a 7" EP with 6 songs (also on Hilipili Records) called "Fucking Disco", only 300 made of this record. Oh, and also released in 1980. The next record is the 12" 5 song EP called "Rattus on Rautaa" on Poko Records in an edition of 500 copies. Again as the 1st 7" in the punk/rock mold. Released in '81.

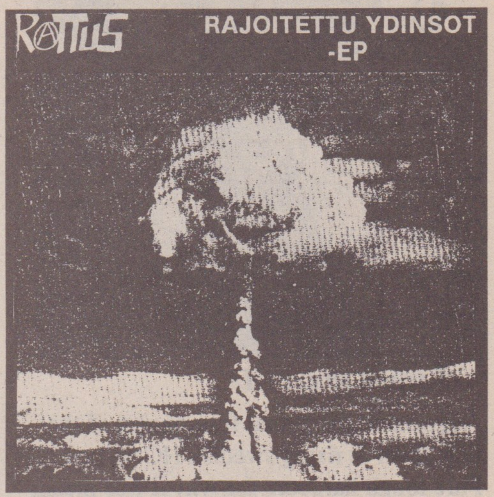
Now is when Rattus made the move to hardcore with the 4 song 7" "Rajoitettu Ydinsota" (Poko Records '82) they really made a name for themselves. The original Poko pressing of 500 was followed by a press on a Brazilian label Punk Rock Discos ('83, 1000 made) and in '86 a press on Neg. FX Records in France (also 1000 copies).

The next record is the 12" "WC Räjähtää". This 14 song masterpiece is adorned with some very nice Pushead cover art as well. Pressed in an edition of 500 in "82 (on Poko, again). The next record is "Uskonto on Vara" also a 12" with Pushead cover art (seen recently as a t-shirt minus the RATTUS logo, with the words "Crossed Out" on it).



A 9 song disc released in' 84 (Poko Records, 500 made). The sound on this is a turn towards a rougher vocal sound and a heavier and more metal sound, but this is great shit. Next is the best known RATTUS record the legendary "Ratcage" LP. A compilation of songs from the other records redone in a fast, heavy, and gravelly sound. 2000 pressed in '84 on Ratcage records of New York. Continuing in the style of the last few records in '85 came the 7" "Ihmiset on Sairaita" 3 songs, 2000 made on Ann and Archie Records.

After not doing any vinyl for a couple years RATTUS returned in '87 with the pretty atrocious metal LP called "Stolen Life". Not as bad as, say DISCHARGE's "Grave New World", but its still pretty fucking bad speed metal. Pressed on Neg. FX records, with 1000 made. Repressed on New Face Records in Brazil in '88 with 1000 more being made. New Face also did a press of "Uskonto on Vaara" (with 4 bonus tracks, 1000 made) in 1985.



The last RATTUS recordings are the 7" single "Win or Die" with the B-side "I'm Gonna Kill You (Mentally)" Released in '88 on Rattus Records. 700 were pressed, one hundred were suppose to be on colored vinyl, but that fell threw, so they just have a "special sleeve" instead. Recently there was a CD made with all stuff on Poko Records called "Levytykset '81-'84" on Poko. Also for you total collector scum, here's a super rare gem: the first test pressing of "Uskonto on Vaara" 12" has 2 tracks that were not suppose to be on there, both covers ("Horror Business" and " A Look at Tomorrow"). There were only 10 made! Ha, ha, why bother looking for this!

OK, I'd like to thank Vote Vasko for his help with this. Vote has some RATTUS stuff for sale still: CD - $16 ppd., "Win or Die" 7" - $5 ppd. and a Tour '87 tape - $5 ppd. Vote Vasko, Box 69, 40101 Jyvaskyla, Finland.

Ok, time to correct some fuck ups and omissions. The first is from the "Confuse" article in MRR #118 (a shitworker fucked this one up). The songs from "Death to a God" 7" bootleg were from "Indignation" demo, not the CD! A big fuck up if you are looking for the CD for the demo shit now. The second fuck up is my own. VIDEO STALIN did indeed have a LP out called "Minus One" and there was also a flexi I overlooked. They also had a CD called "Joy", but I'm not sure when this came out, if it's on vinyl, etc. I thought I had that STALIN discography down but I guess not! I've heard from one penpal that the first STALIN LP currently goes for as much as $1000 (that's 3 zeros). Geezus! Ok, well I'll let you go now. More Jap stuff next time, then maybe more Finn/ Swede madness. Write me at: Brian, PO Box 8511, Warwick, RI 02888 USA.

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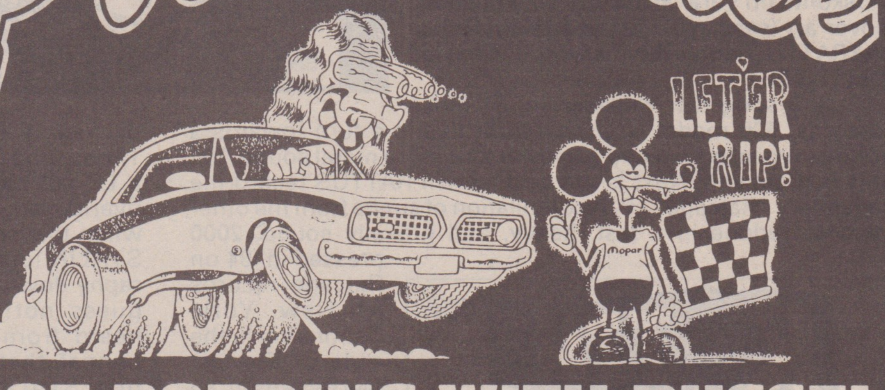
Poor Excuse

right about now...



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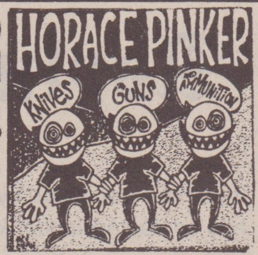

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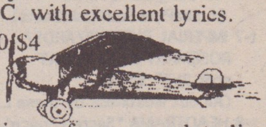

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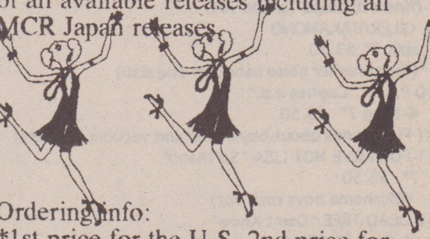

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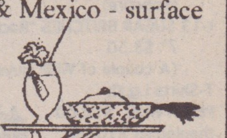

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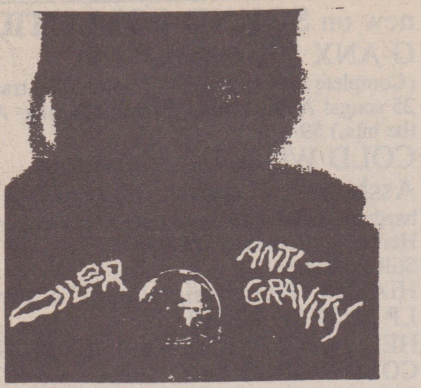

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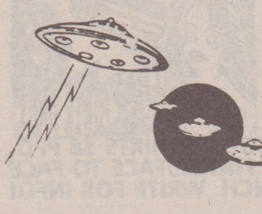

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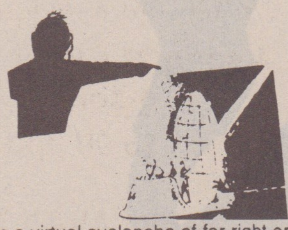

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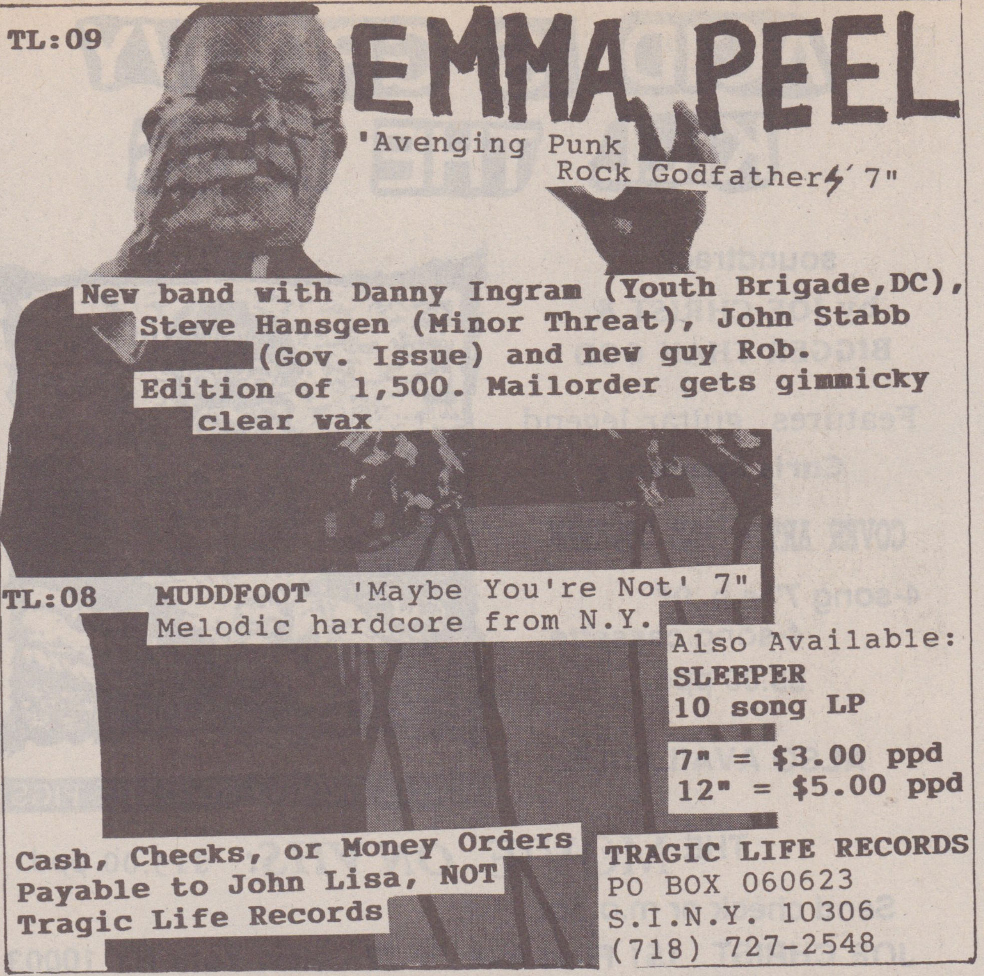
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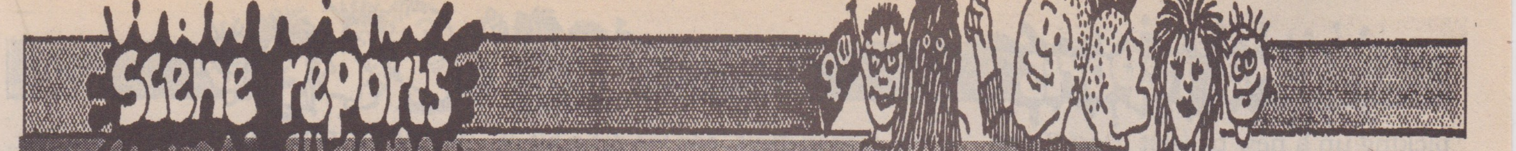

L.D. Totenkopf

I am always astonished at how many places HC feels at home. It lives in a permanent confrontation, goes through better and weaker moments and not one but thousands of its faces are to be seen. Little Czech state? Ten million of ant, one million-people city, some 1/4 million ones and countryside. Its political orientation at loggerheads, but /mainly!/ never otherwise. Consequently, an ideal background for creating an opposition. And a place for hardcore where "they stand against us, whoever *they* are".

There are dozens of bands that are worth mentioning; I can name bands like **STRES, O.P.M., INSANIA, KRITICKA SITUACE, ZABLOUDIL, MEATHOUSE CHICAGO I.R.A., PSYCHOPATHIA, MICHAEL'S UNCLE, L.D. TOTENKOPF, SVOBODNY SLOVO, LOLLIPOP, BEZ MILOSTI** etc etc. A lot of them metamorphose, end and renew their activity under new and old titles. It is a neverending process. New music is coming to life - vinyl, CDs, but mostly tapes. In recent time there were e.g. these titles: **M.O./MICHAEL'S UNCLE**: *Svine* (Swines) is a retrospective album of a cult Prague band, known also by their preceding LP *The End of Dark Psychadelia*. Uncommonly believable! **MEATHOUSE CHICAGO I.R.A.** have already their third CD out now. After the preceding *Steak!* and *Celtic Cellophane Boys*, *Celophane* is a sharp and sophisticated music as well, with rich and substantial lyrics—a little bit similar to bands like Killdozer. **INSANIA** is a favorite band from the Moravian metropolis Brno. One time they played under the title **SKIMMED**. In 1993 they released a great demo *R.U.Dead?* and 7" EP *Vertigo* - it is an exciting and "pouring" music slightly reminding of Neurosis. The lyrics have a mystical touch. **L.D. TOTENKOPF** (ex TELEX) are from Strakonice. In 1992 they released an album *Pod tlakem* (Under Pressure) and this year they have appeared on tape, *Clearing of Core*. They play fast punk/HC. **STRES** and **SVOBODNY SLOVO** are very active bands from Sokolov, with punk roots, too, pure HC,quick start, straight direction. **SVOBODNY SLOVO** released a 7" EP *Nejsi Sam* (You are not alone). **STRES** released the LP *Hard Milka*. **SANOV** is punk as is demanded - a "worm-eaten guitar", daring, even cheeky singing. Already 2 LPs, CDs *Konec Sveta* (End of World?) and *In the Shit*.

But the character of the Czech HC as a whole can be seen even from many compilations like e.g. *Fuck Off Major Labels!* (a downright programme title3, *Nepricet*, *Mosh v Cesku*... Of course, there are many others, but here the foundations of subversion are explicit.

Zines: they are published on irregular terms and mostly do not have long lives. Worth mention - ***Sot***, ***Malarie***, ***Masurkovske podzemneJ/Osli Usi***, ***Brnenska Vrtule***, ***Hluboka Orba*** etc.

Distribution: does not work properly and a few of activists are not a great help (for this moment) anyway.

Labels: in spite of this there gradually appear some interesting labels like **Day After**, **Malarie Rec.**, **Sot Rec.**, **View Beyond**, **Black Hand**, **Black Point** etc.

"Everything runs on": The little Czech republic has shrunk into a not very large territory after the tearing off of Slovakia. Farce, but in spite of this it is not a bit more peripheral than is New York central. In general: the standard falls down, but defiance gets stronger. Have a nice time!

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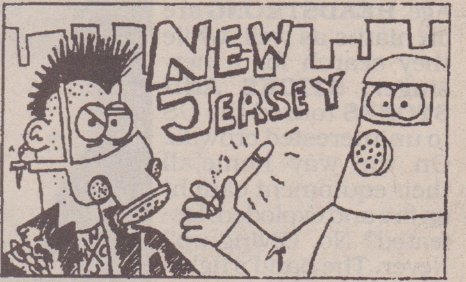


It's been a bad day. Good summer, bad day. Usually the scene in NJ peters out before winter claws our way into our state. But for some reason, this summer has been different. There's two weeks left and there's no sign of the fun letting up.

I'm trapped in Penn Station Newark for the next three hours, waiting for the morning train. Since boredom and insanity are out of the question, I guess its time to write a new scene report.

Bands: The **LIFETIME** vs. the **BOUNCING SOULS** tour held its grudge matches at many locations across the states. The winner has yet to be decided. Another tour may be necessary. **ARI & THE LIFETIMES** ("We are NOT emo") toured as a four piece but will be

picking up a new bassist (Dan "Beefcake" Yemen will move back to guitar.) They will be recording a new 12" soon, possibly for New Age. **THE BOUNCING SOULS** have long since dropped their "funky white boy" image. They now play funfunfun punk. They have just released a CD EP called *Green Ball Crew* on Timmy's Chunksaaah Records. They have recorded a second 7", which they are very happy with. **RORSCHACH** broke up. Cry the dirge of the damned. There will be no reunion show. Buy their new LP, called *Protestant*. Its a glorious epitaph. Guitarist Keith and drummer Andrew will be joining ex Burn guitarist Gavin in a band called **DIE 116**. They may do an EP on Revelation. **NATIVE NOD** broke up before they could really get started. They have a posthumous ep soon to be released on Gern Blandsten records. Out of the ashes comes **DALAN FAIRCHILD**, who play pop in a very K vein. Dave K sez "They Suck." **BORN AGAINST**, Vermiform, Sam and Adam, ***Dear Jesus*** etc. have moved to Virginia. If you're looking for them, you got the wrong report boy-o! **BA** broke up anyway. **RESSURECTION** are on hiatus, maybe permanent, because singer Rob and drummer Chris "ran off with the Krishnas," **(108)** They may be back. They've an LP recorded for New Age, which will be out very soon. No really. Soon. Really. **MOUTHPIECE** are recording a new LP for New Age. **HEADSTRONG** are on hiatus as well, while they search for a new singer. **STICKS AND STONES** toured the US to uninterested crowds. On the way home, all their equipment caught on fire and exploded. Defeated? No. Giving up? Never. The band's fighting spirit is stronger than ever. Their new bassist, Big Bob, is a ball of flames. **HWA**, **Homos Wit Attitude**, are still together and are putting together a movie. Its a bit sketchy. Sez frontman Pedro, "It'll be fag-u-liscous!"

Shore-core has spawned many new bands, such as **CRUD** and **KANO**. Will they last? Who knows. While we're at it, who cares? **KURBJAW** and their singer, Lou have come to a parting. They are trying out new people. A lot of new hardcore bands in NJ are swiping already used names. **FACE VALUE**, **BLOODLINE**, **STRENGTH** are a few. C'mon guys, can we get a bit of originality please? Geoff Dag *is* straightedge *and* he makes the rules!! **HOGAN'S HEROES** are back. Yawn. **SHADE APART** are also back, and have a new CD on Skene! Records. They may also re-release the old LP, which is a fucking NJ classic. **MEREL** have recorded one last 12" and played one last show. It was awesome. Look for the 12" on Gern. Ex-Merels have formed a band called **RYE**.

Sticks & Stones

Pic: Justine De Metrick

RORSCHACH

Pic: Justine De Metrick

The Headache Records scene out of North NJ is going as strong as ever. The label documents the powerful Oi! scene that exists in that area. Bands include: **NIBLICK HENBANE** (with old singer Harpo back in action), **THE WRECTCHED ONES**, **OXBLOOD**, **HEADWOUND**, and **THE BLANKS '77**. Of this lot, **NIBLICK** and **THE WRECTCHED ONES** are the loudest, drunkest, strongest and proudest. Pure old man punk rock and roll. **HOLESHOT** are a relatively new NJ-OK-thrash band, that draws influences from such bands as AOD and Bedlam. **POLICY OF THREE** are a band that is talked about a lot these days. They draw from a lot of DC influence. **NO ESCAPE** have broken up for good. They have a new CD coming out on Overkill from WA. Tim now sings for a band called **DEADGUY**, with ex-members of Ressurection, Lifetime and other NJ bands. Two other powerful NJ bands are **SEETHING GREY** and **GREYHOUSE**. Both have vinyl coming soon.

2 hours to go until my train. Man do I smell.

There has been a small zine explosion within this state. ***Action Figure*** is a zine that covers hardcore and skating. ***Manor Farm*** released a new issue, and it doesn't suck. They interview Policy of Three, Native Nod and misquote Moshy a lot. Dan has graced this state with a new ***Royal Flush***. This self-styled hard-core zine bleeds attitude. Patrick Stern is putting together a new and big issue of ***Down But Not Out***. He covers the NJHC scene with intelligence. Tim Singer (ex-Boiling Point) is working on a new zine called ***Eye Disease***. It will feature local bands No Escape and Ressurection. Disturbed youth Matt Berlant produces the free fanzine called ***Plastic Conspiracy***. It's weird. A new ***Contribution*** zine is forthcoming. Charles Maggio is putting together a zine called ***Blame it on the Fat Kid***. It will be about all the trials and tribulations that come with being the fat kid in any social situation. Contributions will come from Joe Martin (Hell No), MPSR, me and others. My zine, called ***Radio Riot***, is monthly, free, and a bit stupid. A new ***Hot-Poop*** is in the works. The split with ***Lifetime Examiner*** has long since been scrapped. Editor John Jersey is still trying to scrape together the cash to print the last issue. A big project is on the way, watch this space for more info. ***Angel Fish*** will be changing its name (I forget what to.) It's

Pic: Justine De Metrick

Policy of Three

chock full of girl-power. ***Dance of the Dumb*** reflects the life of a hardcore kid through cartoons. It's wise yet stupid. Joe Gervasi works very hard, and his zines show this. ***No Longer a Fanzine*** is great and he coordinated the many editored ***Philthadelphia*** zine. The guy's chock full of brain. ***Jersey Beat*** still comes out quarterly and documents all music in New Jersey very well.

They are piping bad R&B music through the PA system here. AAARGH! Stop it!! 1 Hour and 20 minutes to go.

There is still a good deal of label active in New Jersey. **Consequence** and **Teamwork** just release the new Breakaway EP. **HLH** just released the old COLLAPSE EP from NYC. **Gern Blandsten** is releasing the most and the best. Recent releases have been: RORSCHACH LP, 1.6 BAND LP and a new NATIVE NOD EP. New releases will be a GARDEN VARIETY LP, the vinyl of the new STICKS AND STONES LP, and the new MEREL LP. Glue Records is putting out the new HOLESHOT EP. Ari sez, "any day now, any day..."

Just about one hour to go. I've found a cool and relatively cool spot to hang out in. Only if I could keep my eyes open. AZ Ice tea helps.

Besides **City Gardens**, clubs have been a bit scarce. A few church shows happen, and the **Roxy** in New Brunswick does stuff every once in a while, but not much. **City Gardens** has been OK as of late, with shows being hit or miss. Smaller bands haven't had a venue to play in NJ for some time. Until this summer. Basement spaces for shows have been popping up all over the place. The biggest and the best is **Chez Hiltz** in Westfield. John worked really hard and had a lot of great bands play at his house. Josh Peel me a Grape, home from Syracuse for the summer, had a few really good shows at his parents house. Mostly SE bands played. Three houses in New Brunswick have opened their basements to shows. **149 Somerset** has the best shows. The others are really cool as well. NB basement core rules. Lastly, a whole new crew is working on doing shows at **Middlesex County College**. The people have very different tastes, so the shows there should be a bit more diverse.

Only 54 more minutes. I should have gotten that ride with Dave and Kevin after all. Damn.

Stores that carry vinyl are few and far between. Most mom and pop stores have closed their doors to make way for the man and his tool of corruption, the CD. **Cheap Thrills** in New Brunswick is pretty good. The have a good selection of 7" and LPs, but not a lot of older stuff. **Vintage Vinyl** in Fords is OK as well, although the prices are pretty high. **Pier Platters** in Hoboken has some interesting things as well, although the help is rather snotty. The best place to get records are **Dave Lenz's Uptown Conventions**. They happen pretty often and are cheap to get in. Lots of stuff can be found pretty cheap. Also, if you look pretty hard, you can find Dave Stimpson (ex-Touch and Go zine) and Bert Quorez (Double O, Meatmen) selling old punk wax at their tables. Ask these dinos about days gone by. It makes them grumpy. It's fun.

WPRB in Princeton plays some good stuff.

Time is not going fast. Sleep pulls at the corner of my consciousness. 45 minutes to go.

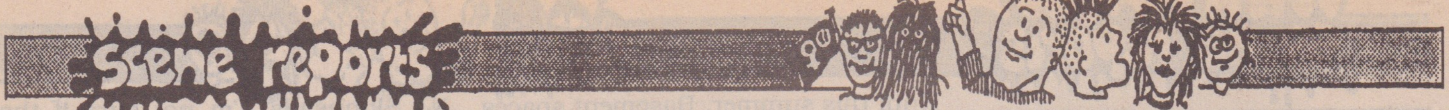
It's kind of hard to find good hardcore radio in the garbage state. Trash and static rule the airwaves. **WPRB** in Princeton plays some good stuff. Chris Kelly's **On the Edge** show is on **WRSC**. He has a lot of live bands on his show. Pat Duncan has been doing hardcore radio on **WFMU** for over a decade now. My show, **Radio Riot**, is back on the air after a four month suspension. It's on **WRSU** in Rutgers. Also on **WRSC** is **Gay Spirit**. DJ Pedro Serrano plays lots of good homo-core stuff, with the occasional Erasure song thrown in. Yick.

Not long now. Next time I won't be so dumb. Yeah right...

Other interesting things. There has been a rise in record collecting, which was uncool for a long time. There has been a large resurgence of NJ Skinheads. I'm not sure if that bodes well or not. Kevin Nash aka the Moshpit Steamroller aka Moshy is a constant NJ presence. He makes himself a presence without actually doing anything. It's hard work being lazy. Evelyn's in New Brunswick makes the best Mid-Eastern food. Yum. The rumors of a hardcore Spur-Posse have been abounding. HxC has no room for this sort of activities. On a last note, NJHC has become a lot more fun through utter silliness. Kids bring Madballs and C3PO dolls into the pit. Old Peter Pan records and Star Wars toys are considered rarer and better than most old vinyl in some circles. Lil Ali Mennor (Patch) can be seen stage diving at shows wearing a huge blue sparkly crash helmet. She also brings her 5 year old sister to a lot of shows. Maggie's way P-Rock! As a last note, the photos for this report were graciously provided by Justine DeMetrick. She does ***Intermission***, which is an excellent photo-zine. New issue out soon. So Youth of Jersey, look both ways before crossing the pit, watch your oversized clothing around heavy machinery and most of all, have fun!! Mat Gard.

Addresses are a bit on the scarce side. Sorry. Lifetime/ PO Box 10404/ New Brunswick, NJ 08906. Rorschach/Gern Blandsten/Blame It/ 305 Haywood Dr/ Paramus, NJ 07652. Merel/Rye/ 34 Delmar Rd/ Jersey City NJ 07305. Ressurection/ 60 Gurley Pl/ Edison NJ 08817. Mouthpiece/ 20 Worths Mill Lane/ Princeton NJ 08540-7319. Bouncing Souls/ PO Box 974/ New Brunswick NJ 08903. Kurbjaw/ PO Box 6223/ E. Brunswick NJ 08816. Headache/the Wretched Ones/ PO Box 204/ Midland Pk NJ 07432. Oxblood/ 48 Carlton Ave./ Jersey City NJ 07307. Headwound/ 444 Ringwood/ Nanaque NJ 07465. Holeshot/ 16 Woodlawn Ave/ Verona NJ 07044. Royal Flush/ 9 Tall Oaks Ct/ Parlin NJ 08859. Plastic Conspiracy/ 7 Lycoming Ave./ E. Brunswick NJ 08816. Consequences Recs/ 1977 Northholden Ave/ Trenton NJ 08618. Cheap Thrills/ 126 College Ave./ New Brunswick NJ 08901. Dalan Fairchild McBain/ 327 545 W 114th/ NY NY 10027 No Longer a Fanzine/Policy of 3/ 142 Frankford Ave/ Blackwood NJ 08012. Intermission Fanzine/ 201 E 12th St #403/ NY, NY 10003. Radio Riot/HLH Records/ 19 Union St/ New Brunswick, NJ 08901.

Oh by the way, to Jim Testa, Tim Yo, and any other ex-Brunfis denizens: 19 Union St (Radio Riot HQ) is on Frat Row. I'm not ashamed. My house, gamma Sigma, is co-ed, multi-ethnic, multi-cultural, non-hazing, and fun



as shit. It's 16 boys and girls living under one roof. Frat Punks Unite!!)

The new days sun is poking its head over the Newark horizen. It's been a hellish day, but it's been one hell of a summer. See ya in a few months. I think I hear my train. Mat

Sorry it has been so long since I wrote this, let me update everyone on what is going on up here.

There has been a big crackdown on panhandling and squatting, which was promptly followed by protests. While the street kids, punks, and their supporters have gotten organized, the city has held anti-panhandling meetings and passed new laws without the citizens of this Seattle getting any say. We are also still having a hell of a time getting a regular place for all-ages shows. Across the water in Redmond some kids have gotten organized and have been putting on some shows at the **YMCA** where they are not affected by the Teen Dance Hall Ordinance that has crippled the Seattle all-ages punk scene (16510 NE 79th St/ Redmond/ 556-2330). In the city there have been a few oddball shows and somewhat regular all-ages shows at this parking garage on Westlake. **The Lake Union Pub** (711 Fairview N., Seattle/ 343-0457) has really pulled through for the 21 and older punk scene, hosting mostly free or $1 shows featuring tons of newer local punk bands and a few bigger out of town bands like Destroy, Naked Aggression, and MDC. **Kelly's Pub** at 2234 3rd and Bell has been having some cool punk shows (448-2338). The **OffRamp** continues to have bigger out of town bands and is now letting more of the local punk bands play.

Right: Gender confusion with Not My Son. Below: Bristle

Pic. Dan Halligan

Luckily, there are tons of bands to talk about, so I'll just throw out the info in no particular order. **BRISTLE** are a really great punk band that play the pub alot and their *Fired From Life* 7" EP (Pot Pie Records) has been out for a few months. **NORTH AMERICAN BISON** just put out a 7" and also have a 4-song tape available from 2506 3rd Ave W/ Seattle, WA 98119 for $4. **N. A. BISON** play fast good hardcore and you will definitely hear more about this band. **NOT MY SON** is a "kill" punk band that also have a great high quality demo out, Carol screams so powerfully it is amazing. ($3 ppd, 2619 Western Ave/ Seattle WA 98107). **CHICKEN** are another fun hardcore band with snotty sounding vocals, they have out a demo and 7", though both came out awhile ago (1107 E Mercer #2/ Seattle, WA 98102). **THE RICKETTS** make cool stickers with Bat Boy on them and are like a more hardcore Screeching Weasel. They have a cool demo, a cut on Super Hits V.2 (on JAM Records), and a new 7" called "The 666 System Is Here" (12305 Miller Rd/ Bainbridge Is., WA 98110). **SICKO** are one of the most amazing and fast pop punk bands I've seen, they have a 7" out on eMpTy and a split single with Mr. T Experience on Top Drawer ($3.50ppd, 4219 5th Ave NE/ Seattle, WA 98105 & they have Sicko shirts for $10). I saw **CATFOOD** live, they were an all-female punkish band with Dawn from **BONE CELLAR** on drums. **SOURPUSS** has totally changed since I last saw them, they are tons harder and more fun, they also have a 7" on eMpTy. The raw garagey sounds of **THE KENT 3** can be found on their 7" debut on Bag Of Hammers, this band features some of the guys from **BROTHER BUZZ** and in my opinion is much better (Bag Of Hammers/ PO Box 928/ Seattle, WA 98111, $3 ppd and a stamp for their cool catalog). Other stuff on BOH includes **SINISTER SIX** who kick ass, the **THANKLESS DOGS** who play rockin' '77 punk, and **THE PUTTERS** who are a more punk **SUPERSUCKERS** (they also have a new LP on eMpTy). **ZEKE** have taken the town by storm, they put out a couple of great demos and their new 7" **WEST SEATTLE ACID PARTY** will blow you away. The emo sounds of **SUNNY DAY REAL ESTATE** got them a quick deal with Sub-Pop and a buzz going, they feature ex-**BROTHERHOOD** people and Nate from **CHRIST ON A CRUTCH**. **OFFICER DOWN**, Seattle's wonderful grindcore sax ensemble has put out a new 7". The **Power Flush compilation CD** came out featuring Seattle Rathouse bands and San Francisco Broken Records bands ($8ppd from Broken Records/ PO Box 460402/ SF, CA 94146). There are too many good punk bands to list so just let me tell you to go get it or order it through Broken Records. **FIGHT FOR CHANGE** is a cool SE band I've seen at a party and they have an energetic hardcore tape out for $3.50 from PO Box 381/ Suquamish, WA 98392. Hey, do you like heavy music? **KARP** from Olympia are grinding punk and they have a 7" out Atlas (PO Box 7481/ Olympia WA 98507), and also will be on a comp on another cool Oly label, Face The Music, send them a stamp-PO Box 1812/ Olympia, WA 98507. The less aggressive "floaty" tunes of **KILL SYBIL** are back with their self-titled LP on eMp-

Ty, although Tammy said they are only playing a few more shows.. eMpTy also just put out a wonderful punk/ hardcore album by Spokanes' **THE FUMES** (for a stamp get the eMpTy catalog-PO Box 12034/ Seattle, WA 98102). **STINK** reminds me of Husker Du, they have a 7" out on some Hollywood label and can be reached locally at PO Box 4623/ Seattle, WA 98104. **THE FRUMPIES** are made up of members of Bikini Kill and Bratmobile and they have a good 4 song EP out on Kill Rock Stars called *Babies & Bunnies*, KR Stars has tons of cool stuff so send a stamp and get their catalog- 120 NE State #418/ Olympia, WA 98502. **THE TREEPEOPLE** have been playing alot around town and abroad in support of their album on C/Z and their old vocalist's new band **BUILT TO SPILL** has a new album out on C/Z also. labelmates **ALCOHOL FUNNYCAR** have a CD5 out and a cut on the Power Flush comp. There still are no apparent leads to catching the asshole that murdered Mia Zapata from **THE GITS**, the remaining members of the band plans to start a new band and are auditioning new singers. **CHRIST-DRIVER** (featuring Eric from Subvert) have been rumored to be putting out a CD for months, they also can be found on the Powerflush comp. **INHUMANE** is a newish grindcore/ deathmetal band that are playing the Pub a lot, but I don't think they have anything out yet. **PORTRAIT OF POVERTY** are a cool punk band in the vein of Poison Idea and you can reach them and get their 7" for $3 ppd through Mother Records, PO Box 299/ Tacoma, WA 98401-0299. **MONSTER TRUCK DRIVER** have a great 10" on Carving Knife that even comes with a patch, they play beer swillin' mid-80's Cali punk. **WHIPPED** is a grindcore band featuring male and female vocalists, they put out a 7" a while back and play at the Pub (you can probably reach Paula, the singer, through Fallout). **THE EVICTED** are another young hardcore band with a hot demo out and they're starting to play shows, stay tuned for more info on them. The **DC BEGGARS** 7" is still available on Smilin' Ear and they have been playing around alot lately, they also have a song on the Power Flush comp. I think that is about it for bands.

Allison thinks I'm a "Lame Boy."

Zines: ***10 Things Jesus Wants You To Know*** is $1.50 cash or stamps from 1407 NE 45th St #17/ Seattle, WA 98105. This is my zine and we come out every 2-3 months and cover a lot of bands and regional issues. #5 is out now w/Jawbox, Pain Teens, The Dickies, Bristle, Tar, Quincy Punx, the Putters, columns, and tons of zine, show, and record reviews. ***Pool Dust*** is $1 from PO Box 85664/ Seattle, WA 98145. In ***PD*** Wez updates you on the skate scene through lots of pictures and scene reports, as well as stories, some interviews and lots more fun. ***Girl Germs*** is $1 from PO Box 1473/ Olympia, WA 98507. Allison thinks I'm a "lame boy" because of an article I ran so she won't send me this. I think it is a Riot Grrrl zine that deals with grrrl power, grrrl bands, and grrrls in the punk scene. Maybe she will send it to you. Be sure to mention Dan told you about it. ***Cryptic Times*** is $5 from Alan W. 1011 Boren Ave #114/ Seattle WA 98104. This is a huge zine that tends to cover the garage side of things. #4 features Flop, the Putters, Greenfish, Wretched Ones, and 10 more bands! Also tons of reviews. ***That*** is $1 and 2 stamps from PO Box 977/ Spokane, WA 99201. ***That*** gives you a look at the east side of the state, the Spokane scene and their local bands. It is totally fun and a great read. #1 has Suction Goat, Treeswing, and lots of funny stuff. ***Hellbound*** is $1 and 3 stamps from 1001 Cooper Pt. Rd SW Suite 140 #194/ Olympia, WA 98502. It features cool comix, a couple bands, and funny writing, get it. ***Guide To Women-oriented Alternative Bands With Female Vocalists*** is an updated resource guide with info, addresses, and discographies. You can get it for 3 stamps or $1 from Carrie C. PO Box 94221/ Seattle, WA 98124. She also wants updates on bands so send her info. ***Point Of Interest***- $1 and 2 stamps, 1004 N 32nd/ Renton, WA 98056. This is a cool anarchist crusty punk zine that covers political topics, bands, and updates you on Northwest anarchist happenings. ***And Now I Devour You***- $1 + 2 stamps c/o Josh P. 600 SE 13th #1/ Olympia, WA 98501. This is an entertaining queer zine with lots of clip art, personal writing, and stuff on Olympia. ***Dyst Opinion*** is free for a stamp and it's a monthly newsletter that just expanded to 4 pages from 2. They review stuff, make comments, have clip art, etc- writ PO Box 45622/ Seattle WA 98145.

There are a few more zines around town that I haven't seen lately so let me just give you their names and addresses and you can write them if you're interested: ***Thorazine***/ PO Box 4134/ Seattle, WA 98104 (speed metal and hardcore), ***Excursion***/ PO Box 3103/ Bellingham, WA 98225 (SE & hardcore), and ***Feminist Baseball***-c/o Box Dog Sound/ PO Box 9609/ Seattle, WA 98109 (tons of reviews-send a stamp for the full catalog.)

If ya come to Seattle and want to shop for music or sell your new 7", go to **Fallout** at 1506 E Olive Way/ Seattle, WA 98122 or call 323-BOMB. They carry tons of indie zines, records, comix, and more and are really the only local store deserving of your support. If you're stranded or squatting here, free food can usually be found around 7pm in the University District behind the church on the corner of 47th and Brooklyn (Teen Feed and Food Not Bombs serve food there most nights). If anyone wants more info or Washington people have updates, feel free to contact me and/or my zine. If I didn't mention your label, band or zine then you should contact me.

Dan 10 Things / 1407 NE 45th St. #17 / Seattle, WA 98105

Arriving at Yerevan airport was a pain in the ass. The plane from St. Petersburg was kind of charterized and I was the only non-Armenian on board. Don't get me wrong. I really LOVE being the only foreigner in weird places, and Armenians are really nice people. But somehow I wasn't fitting in the work plan of the Armenian capital's airport employees, which refused for half an hour to take my backpack out of the plane's luggage boot: they virtually had emptied it under my eyes, taking out and handing directly their luggage to the other passengers, and left my own bag inside, definitely refusing to give it to me despite my insistence. They talked to me in Russian and I didn't understand, then left. I stayed under the Tupolev 154's bottom, desperately trying to find someone with a ladder or something to climb inside for half an hour, several other airport employees refusing to help me, and I was wondering if I would have to spend the night under the plane. Finally a helpful Russian plane staff succeeded in convincing an Armenian to get inside and give me my bag. The airport building was empty: no immigration control, no customs, no information desk, no other passenger. I was the last one to get out. Outside, some taxi drivers were busy taking a nap or discussing under the

shadow of a tree and nobody paid attention to me. Very unusual. I mean, Armenia is in war with neighboring Azerbaizan, the economy is in shreds, people are struggling hard to get the minimal amount of food to survive, there are no tourists, just a few UN or humanitarian organizations workers, and the Armenian mafia is one of those powerful Caucasian ones, which everybody back in Russia had warned me against. I was expecting at least a few hassles by overnumbered taxi drivers or beggars, but I was left on my own, waiting for the regular bus to the city. That was perfect. I paid my bus fare with old soviet rouble notes (US$0.10), which had been declared invalid the week before by the central bank of Russia, yet were the only currency in use in Armenia. Armenia is an independent country, right? They still haven't their own currency yet, the central bank of Russia isn't delivering them any new banknotes, so they have no choice but using this money which isn't worth a pigeon fart back in the country where it was issued. Tell me about an artificial economic system built on wind!

Now take a recent map of the Caucasus and look at Armenia's borders: In the East is Azerbaijan, which Armenia is busy invading, at the present time (September 1993), easily defeating a divided and demoralized Azeri army. 20% of the Azeri territory is already occupied by the so-called Armenian Karabakh forces helped by volunteers from Armenia. In everybody's mind in Yerevan, it's very simple: they're taking their revenge over the genocide of Armenian people by the Ottomans in 1915, and over the massacres of Armenians in Azerbaijan in 1988, and the attack of Nagorny-Karabakh by Azeris who refused to accept that this Armenian enclave in Azerbaijan declared its independence. So the war is raging. On the southern and western side of Armenia is Turkey. Turkey is a "brother country" of Azerbaijan (Azeris are speaking a Turkic language) so it decided to close its border with Armenia in protest of the war. Nothing and nobody can cross this border. The last border of Armenia is the Northern one, with Georgia. As Armenia has no access to sea, this is the only way for goods to enter the country by land, and so the only link of Armenia with the outside world (except by air of course). All the oil, gas, food and so on that is needed in Armenia has to- be imported through Georgia. But Georgia itself is in war on several fronts: fighting against Abkhaziarn separatists in the north, and regular Georgian army units (supporting the president, Shevardnadze, who ousted the democratically elected former president Gamsakhourdia by a coup), against Gamsakhourdia supporters who have already gained control of most of Western Georgia... Moreover, armed groups of bandits, or "Warlord" troops are regularly attacking trucks and other valuable targets. You understand the situation of energy supplies to Armenia is not brilliant. When I was there, there was approximately two hours of electricity per day, and usually no water at all. Then the gas pipeline coming from Georgia was blown up by Azeris and during my last two days there, no electricity at all, and no more metro, no more tramways, no more trolley buses. Normal buses had stopped working a long time ago, due to the shortage of petrol (this being used in priority by the army). So it was a strange sight seeing all these people going on foot in the deserted streets without any vehicles, except for the odd overpriced taxi which had somehow managed to find petrol on the black market (all petrol stations were closed). More and more voices are raising the issue of re-opening the only nuclear power plant of Armenia, of the Chernobyl-type, which had been closed down for security reasons. Not only is this type of nuclear reactor dangerous and old, but also, Armenia is situated in an area of major earthquake risks (remember Leninakan earthquake not so long ago?)

Now, about rock music in Armenia: local rock historians divide Armenian rock into four waves: the first one from 1967 to 1975, then 1979 to 1987, 1987 to 1992, and the fourth one having started in 1992. Some of the oldest Armenian rock bands were Arakial, 1+2, Sardyer, Metshtately or Bilk. More recent bands, but still considered veterans, are Asperez (hard rock) Ayas (blues-rock), Somma (hard-rock), Ellips (hard-rock), 36.6 (hard-rock), Tarerk (hard-rock) and Tessilk (pop). This music is considered outdated by young musicians who are into punk, thrash or deathmetal now.

The Armenian punk scene is small with only two bands, and influenced by Russian and Siberian punk styles. Both bands sing in Russian, but are planning to do some Armenian songs. These bands are **N.A.T.O.** (NATIONAL AMORALITY OF THREE ORGASMS) which you can contact at: Aram E. Sahakian/ T. Petrossian Street 3 KB.25/ Davidashen-1/ 375054 Yerevan/ Armenia They gave already quite a few concerts, usually in some youth centres. They play a great kind of Russian-style punk (very melodic) and some reggae songs. The other punk band in Yerevan, more recent, is **ROH DAE WOO**, fronted by Duma, "The Best Punk". I don't have his address, only his phone number, so if you have the guts, call him at 536 27 86. Thrashmetal bands are **SPARAPETH**, **EXORCIST**, **BLASTWAVE**, and **DAMNED SPIRIT OF ARTEMIS**. There is also **DARTMOR**, which you can contact at: Araick Grigorian/ Chekhov Street 54 KB.19/ 375039 Yerevan/ Armenia. **MDP** is a psychobilly band. I'm planning to release a split EP by **N.A.T.O.** and **ROH DAE WOO** on my own label, Tian An Men 89 Records next year. It will be the first Armermian punk record ever.

There's only one fanzine in Armenia, it's called ***Bismarck V Nassau***, covers exclusively the local scene and is doing a great job of documenting it. It's written in Russian It's free so you can get it for a few IRC's at: Arthur Dhagirlian/ 2 Nork Massiv/ 375062 Yerevan/ Armernia. Phone: 63 83 30. Arthur is the guitarist of N.A.T.O.

Most of the scenesters in Yerevan don't wear special outlook or haircut, not even long hair, for fear of attacks by "Rabeez", the local brand of rednecks, usually moustache-sporting, sportswear-wearing, mafia-connected, street-hanging brutes. One of the few exceptions is Aram, vocalist for N.A.T.O., who is wearing long hair. As in all these post-communist countries, one of the major problems for bands, apart for the daily struggle to find food or water, is the lack of good equipment. They usually use low quality ex-Soviet or ex-East German or Bulgarian equipment and instruments, that is, when there is electricity at all Their scene is really isolated so they're hungry for contacts abroad, so communicate!

After Armenia, in order to go to Turkey, I went to Georgia, more exactly to Batumi, which is the capital city of the autonomous republic of Adzharia inside Georgia. I avolded Tbilissi the Georgian capital, because of the civil war, but I met students from there in Batumi who told me there were punks there too. One of the most famous Georgian rock bands anyway is Mtsiri, who play hard-rock. I didn't find any band in Batumi, but I'm planning to go back to that nice country some day to report on local punks, so stay tunedl Have a nice day.Luk Haas/ 28 rue de Soultz/ 67100 Strasbourg/ France.

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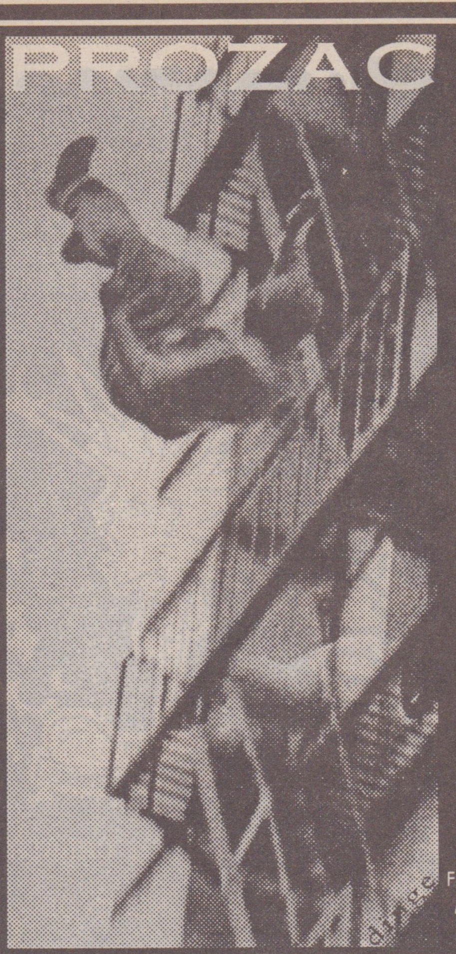

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you see, this is a non-profit, mailorder type thing I do. I mark stuff up 25% to cover my expenses. I sit on my floor and fill orders with the help of my friend Naomi. Why? because it's fun, and I don't think you should have to pay a lot for good music. You shouldn't get ripped off. And just because you're not the next big thing, doesn't mean you don't deserve to be distributed. I also sell stuff at shows in Kalamazoo and shows around Michigan. So check it out. The following is a list of new stuff I have this month. I carry alot more, so send a stamp or 2 IRC's for a catalog. Fast service,too. thanx.

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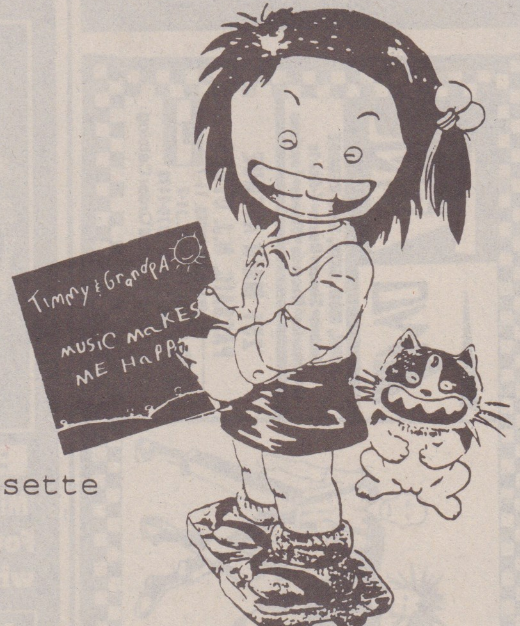

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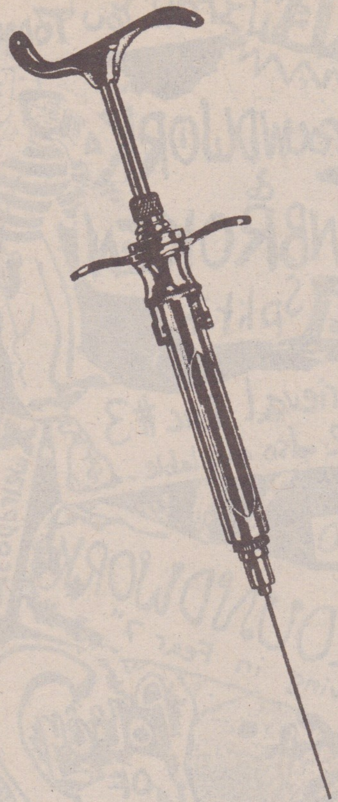

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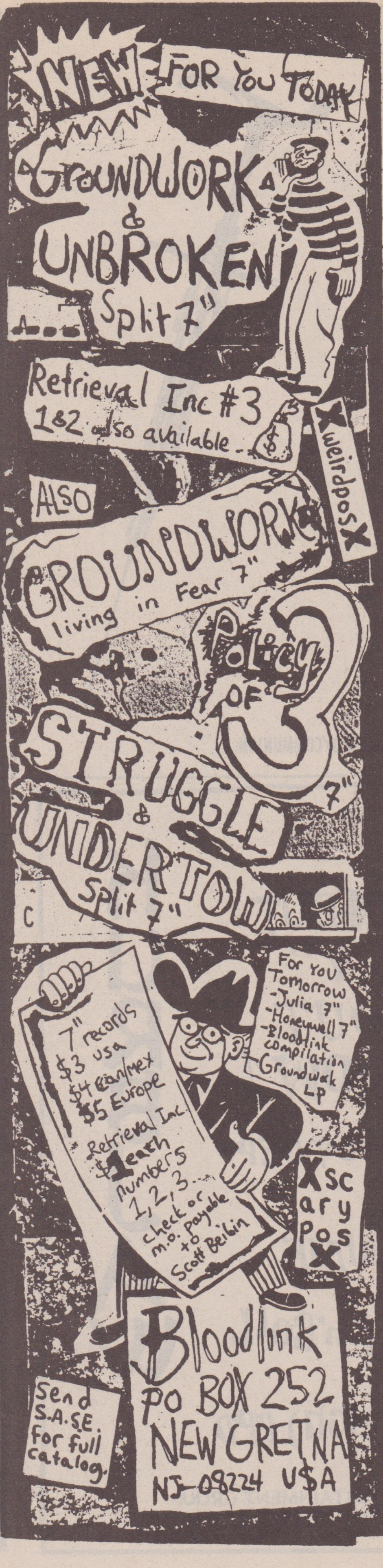

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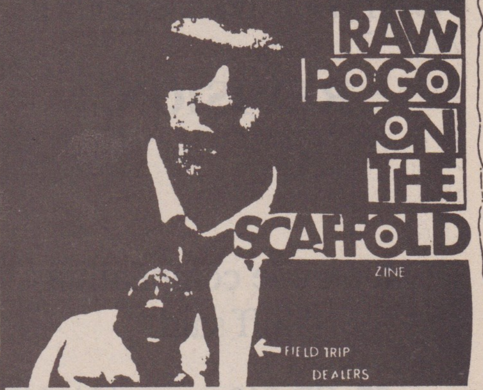

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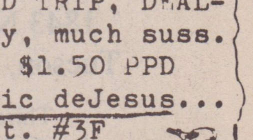

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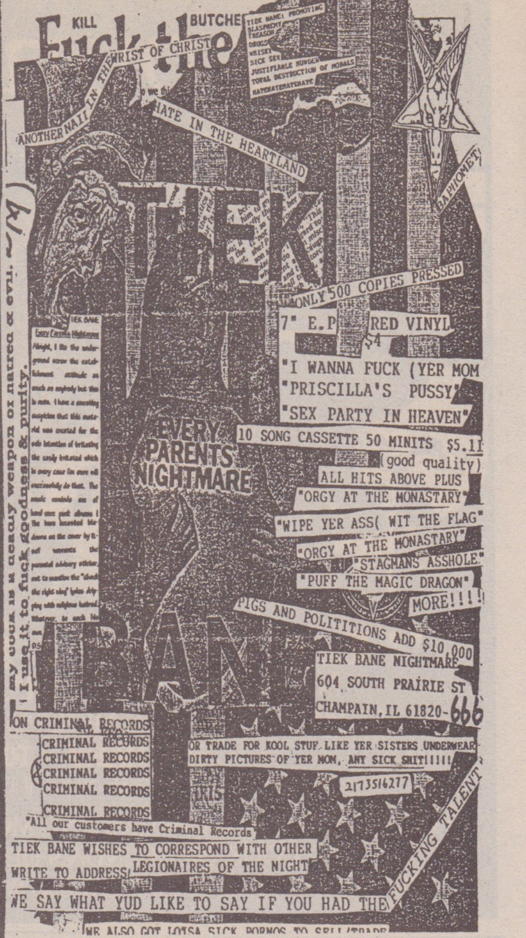

3. Next morning a letter arrived summoning Anna to an audition. Sarah was very pleased and happily agreed to travel up with her.

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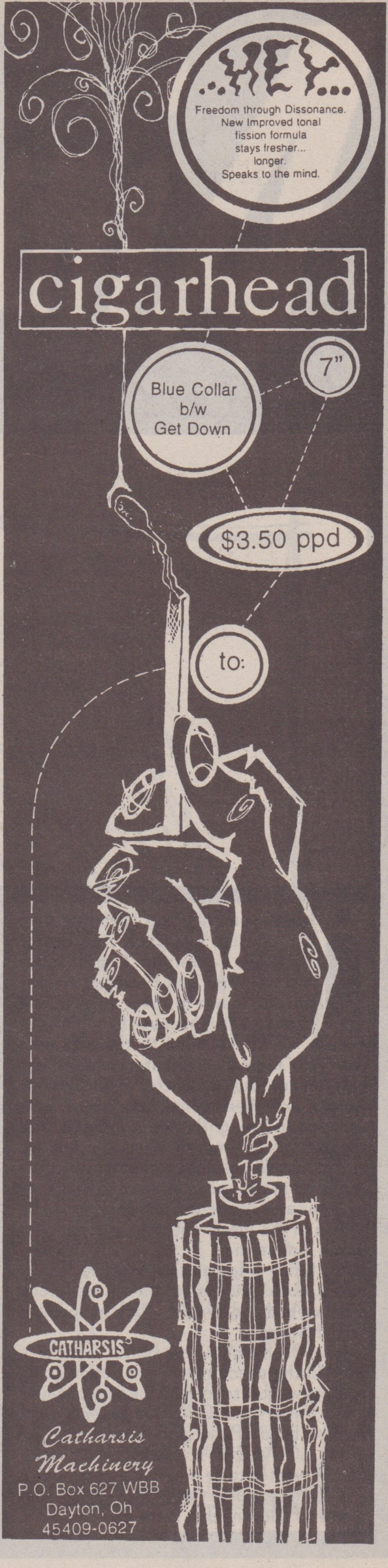

Aim your Dick

I guess you could say that I'm a big fan of Aim Your Dick zine out of Berkeley, California. I got it in my bin to review and I swear I read it cover to cover in about an hour, and then reread it because I couldn't get enough. A.Y.D. is filled to the max with political/ radical commentary which is not only unique but insightful. Both these women are phenomenal; intelligent, outspoken and strong. This was supposed to be the zine of the month interview, but we ended up discussing more things than would fit in the space allowed. What they have to say is important and deserves to be shown in it's (near) entirity. Interview by Sarah Zimmerman.

MRR: Since a lot of your stuff is locally based, could you explain the issues involving Rosebud and People's Park including a brief history?

Marike: OK, People's Park started in the 60's with all the peace movement action going on. They wanted to reclaim the Park because it was University of California Regents property and build a Park for the community. So, in the 60's and 70's, it was a valid fight. People wanted to be a part of a community. The UC Regent didn't want that so they shut it down. Following that in the 80's and 90's, it's attracted a lot of people that aren't necessarily into building a community but more into doing their own thing.

Marike: There is a lot of drug dealing going on, a lot of sick men hitting on women. So, it's almost become lawless, you know, just kind of like do whatever you want, which is really fucked up. But there are still a lot of activists who are saying, 'We want it to be a community thing.' But, it's kind of over; it's a dead issue. The UC Regents do a lot of fucked up things. Fighting for the Park is not the most important thing.

MRR: So, could you also explain the Rosebud incident a little?

Mimi: Alright. There is a group of self-proclaimed anarchists in Berkeley, and Rosebud was one of them who decided to break into the Chancellor's home with a machete to get back at him for the volleyball courts that the UC spent 3 million dollars in building on People's Park. More or less, she got shot by the police, after the Chancellor and everyone was evacuated. Right after that there was a flurry of demos and riots and stuff, calling her a martyr and saying that she was executed. Our point is, it's true that the police didn't have to kill her. They had the house surrounded. The Park activists have made her out to be a great heroine who was out there 'fighting the struggle for the revolution'. It's completely ridiculous that because they built volleyball courts on the Park, she's going to kill the Chancellor. We've been hearing all this ridiculous things like, 'They will kill for volleyball!' but then again, what was she doing in his house at night with a machete? She was going to kill for the volleyball court! We've seen signs which compare her to Emma Goldman, Joan of Arc, Geronimo, Sitting Bull, Robin Hood, you know?! They are totally romanticizing her. They have glorified her totally senseless death.

MRR: What has been the reaction in the community to all of this? You two are the only people I have seen step forward and take this position. And I think that is incredibly strong, especially living there.

Mimi: I catch more shit than she does.

Marike: I work with Food Not Bombs, and so, I know a lot of the people who are really into the Park. They tend to respect my opinion, even when we don't have the same one. But she doesn't work with them, and so doesn't have any of the acquaintances...

Mimi: I was accused of being this PC-Punk brat whose being cool while at college, playing radical, etc.

MRR: And there's no way to prove that until you actually DON'T do that. I think that is a pretty lame way to sidestep the entire issue.

Marike: There are a few people who are Park activists that have actually said, 'Well, its nice that you are questioning your beliefs' and all that. But then there are also a lot of people who are saying, 'You're full of shit'.

Mimi: People are scared to speak out against it.

Marike: Since then there have been a lot of people who have come out against it, too.

Marike: What I'd like to see them do is address drug abuse in Berkeley. The fact that there are crack houses coming up everywhere and destroying the community.

Mimi: Of course, a lot of the problem with a lot of those people is that they support drug abuse in their society. I rad an article in the last *Slingshot* where they said, 'You have to excuse the crack dealer because he's just trying to make it in the system.' And then in the next sentence putting down the capitalist system while all along this dealer is being a capitalist. I don't think a lot of them really realize what they are talking about, they just

buy into a lot of leftist rhetoric without even thinking.
MRR: They are just not taking their train of thought to its natural conclusion. I mean, when you create an economic situation in which people are immediately dependent upon you to get their fix, and you are in control, it is more than capitalism– it's imperialism. Absolute colonialism/ slavery where you control everything. All they need and desire and want. That goes further beyond what a system can do to the individual. It's a direct individual to individual system which is harsher.
Marike: And in regards to the whole sexual harassment issue in the Park, they said we had to accept a man who was an obvious threat to us because society had rejected him.
MRR: Fuck that!!
Marike: Yeah, fuck that! He's an obvious sexist pig, he can go to hell.
MRR: So they are going to allow you to be endangered by this person?
Mimi: Because its supposedly our role to accept all those who have been rejected. So, if someone comes up and threatens my life, but he's a poor, homeless, mentally ill person, I should say 'ok, go ahead and kill me'.
MRR: Then where are our standards for improving society?
Marike: A lot of people have that rhetoric of 'once we smash the state everything will be ok.'
Marike: I really think that we have to take personal responsibility for what we do and that's what our zine is about. Taking personal responsibility for our lives.
MRR: I'd really like you to give a quick synopsis on your argument against gangster rap because it really struck a chord with me.
Mimi: You can't put racism and sexism on a sliding scale and say ' Let's let the blacks have their thing first and we'll deal with you later.' Meanwhile, they're stepping all over our backs. I fully expected to be attacked as a racist and having people say 'you are not respecting their culture!'. But I think that saying things like that is racist. To assume that black culture is all wrapped up in the misogyny, the homophobia, the only answer being violence theme, is wrong.
Marike: My whole point to that article was that you can't expect liberation if it is at the expense of other people. I went through and analyzed a lot of gangster rap lyrics for their misogyny. In one of the songs, Ice T's "KKK Bitch," the whole point was that all the women in the south liked him and his crew better because they had bigger dicks than the white men. So, take away the white man's pride by taking away his women.
MRR: All that says to me is that we are still viewed as property.
Mimi: I think rap could be a totally powerful message. I mean, punk is angry, punk is frustrated, and that's why I got into that. It spoke to my own feelings of being pissed off. But, I think that the anger we see in a lot of rap (and in a lot of punk) is an attitude of mindless destruction through violence. It's just stupid. No matter who does it! Whether or not it is Ice T, GG Allin, or Skrewdriver or whatever...
MRR: GG Allin just died.
ALL: Yeah!!!! (laughter)
Mimi: I don't understand how people can say, 'Oh, yeah, Skrewdriver is so fucked, they're totally racist' but then they'll say 'Ice T's right on, cause he's revolutionary! And that's total bullshit.
MRR: There are so many positive things going on in South Central now with the gang truce. That needs to be highlighted, talked about and rewarded.
Marike: I think that the gangster rap mentality has been really harmful to rap because it has been the focus of all the mainstream media while everyone ignores what needs to be done in inner cities. Instead of talking about violence against women, and violence between themselves, there should be more energy put into building up a community. I think that the way to smash racism and help them take control of their own lives is poor neighborhoods building up their community and getting drugs out of their neighborhood.
MRR: So, you're saying they should do it for themselves by themselves?
Marike: Yes. That's what Oakland is in the process of doing right now. It's been cleaning up its act, it's been telling crack dealers to get the fuck out, it's been patrolling the streets at night and taking care of their own, and all that. The whole point becomes not putting each other down, but putting each other up, and helping each other.
Mimi: Gangster rap is like packaged black revolution for white people to live vicariously through. It satisfies a lot of people; it satisfies conservatives, because it fulfills the evil stereotypes they want. It satisfies liberals because they get to put the gangster rappers onto a pedestal while maintaining their intellectual and moral superiority. And it satisfies all the people who buy it because they can get off on all the violence that doesn't hit them.
MRR: I do feel that when gangster rap broke through into the mainstream, NWA and Ice T were saying that they were not advocates of this lifestyle, they were simply the reporters of the lives they saw around them within their own communities. And that was valid at that time. For them to explain the conditions in which they lived, was a powerful educating tool for white suburban America. But, now that Ice T, Ice Cube, Easy E and others have improved their lives, they've naturally moved out of those surrounding into the nice house on the hill.
Mimi: You're right, it was completely valid when it first came out. But, they never went beyond seeing the problems. There were no solutions offered.
Marike: And it's become cool.
MRR: But, moving on... let's get down to the actual production of the zine, since we have handled the concepts behind it.
Mimi: I met Marike in one of my classes, and we kept looking at each other cause we were the only two punks in the class. I love to write out my own opinion and spew it upon other people!, so I asked Marike to do it with me. We got half of the first issue done during the first week of finals.
Marike: Cause we didn't want to study!
Mimi: For the last issue, issue №2, we lived apart. But now we live together ... So the last issue, I ended up doing a lot of stuff, not to fault her or anything...
Marike: And it's also been a problem getting copies, and all that. When she asked me to help her work on her zine, I had never really been into the whole punk scene, and so it was a nice experience to get me into it. But I'm more into writing about what's happening to me, sexual harassment, race issues, cop brutality, or whatever. We both enjoy writing from a very personal view on the political issues.
Mimi: We've had a lot of people tell us that they like our zine just because we don't spew out the same slogans, and political rhetoric. We really do need to get some thinking done.
Marike: We sit around a table and talk politics. About every article that I've written, and Mimi, too, has started with some discussion I had with someone about something. Mimi was the first person I had met who also said 'Fuck the Park'. So, each article is about my defining my own beliefs. And I feel that for us to really be able to change the way society is going, we have to be able to communicate with each other, and be able to change our beliefs.
Mimi: It's also really neat doing the zine because me and Marike are not similar personality types at all. I identify with the punk scene, and she doesn't really. I'm straight edge and she's not. We're both vegans. I'm really aggressively confrontational, and she's more mellow. It's kind of an interesting balance. We can have two different perspectives on the same theme.
MRR: What I really like about your zine is the way you print someone else's argument, and then analyze that along the side margins. A lot of people don't know how to do that.
Marike: A lot of people read something, and because its written down in a book or article, automatically they take it for the truth. And if we did that, we'd be believing everything that the KKK puts out. You have to be able to tear apart an argument. You have to say, 'This I don't agree with' and why. As well as 'This I do agree with' and why. There is no prepackaged beliefs.
Mimi: Something I've been trying to pick apart is the whole anarchist package of beliefs. There really is a party line for anarchists. And I really hate that! I sometimes talk to people and just feel like I'm reading *Profane Existence*, or *Fifth Estate*, or something like that. I really want to break apart all the beliefs of anarchist thought and reanalyze them. As well as a lot of the feminist theories that have come out recently.
MRR: I'd liked to see that done. Thanks for the discussion.

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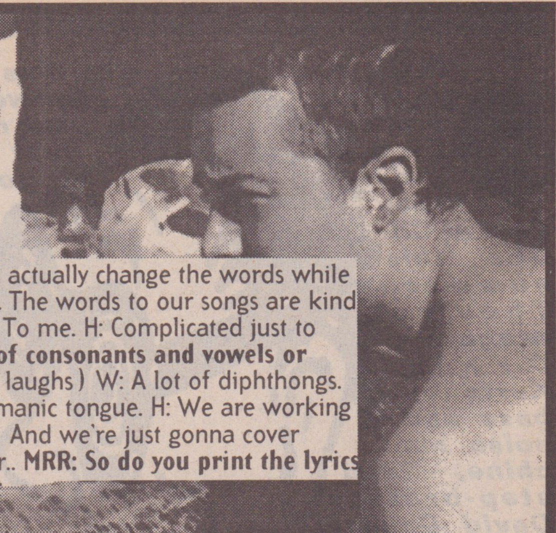
Aim Your Dick/ PO Box 4655/ Berkeley, CA 94704-0655

HELLBENDER

Hellbender, Amanda and I all hung out one day this summer at a matinee show at N.Y.C.'s ABC No-Rio. Then we went our separate ways. Three and a half weeks later we all ended up hanging out again, this time in S.F. in my living room. During this second period of time that this interview occurred. Hellbender are Al Burian - bass and vocals, Wells Tower - guitar and Harrison Haynes - drums. MRR: Why did you guys choose the name Hellbender? With a name like that don't people come out thinking you're a grind core band? W: Actually we were looking through a book about reptiles of the South East and we came across this huge salamander that's like 30 inches long and secrets an ungodly amount of slime and it was called a Hellbender. So we thought, "Rock'n'roll man, we'll take it." A: It's has probably been the bane of our existence though. W: Yeah, totally. It's really impossible to get shows because b people go, "Hellbender? You some kind of heavy metal band? A: Profane Existence actually reviewed our 7" when their record player was broken, so their review was based on our cover. The review said, "at least they have the word hell in their name." H: A lot of times most people pass it off as some kind of grindcore band but then every now and then we'll meet some sort of naturalist who will know what one is and go, "Great name! Hellbender those are great salamanders, if you ever see those they're beautiful, beautiful things." A: I talked to some guy in Gainesville on the phone and he said, "Hellbender, that's ingenious, I saw one of those when i was camping once, they're so scary." H: But he wouldn't name his band that because "it sounded too 'red-necky'". A: Not us. W: We have no standards. **MRR: Have you seen an actual Hellbender yet?** H: I saw one in the Provindece Rhode Island Zoo... W: Yeah it was a stuffed one, it had these cool ear flaps that look kinda of like a fans. A: I never seen one except for pictures. **MRR: How did you guys form the band considering you all go to school in different places through out the U.S.? And how do you manage to get together and organize a tour?** H: Because we've known each other forever. W: I met Harrison when I was six and we met Al when we were ten. H: We started playing music when we were around ten so we've had different stages of playing music. A: our first band was kind of leaning towards punk rock. A: I guess we've always been in punk rock bands. I took a year off from college and that's when we started this band. I don't know why we kept it up. I don't know why know. H: I think we have this weird light at the end of the tunnel . A: We just like our band a lot but aren't pretentious enough to drop out of school ... W: And make a go of it. A: ... and live in a one room apartment and all hate each other. W: WE put out of first seven inch about two years ago after we'd been together for a couple months just sort of on a wild hair. Then we figured we'd tour. A: Bakes we had all these 7's in a box because when we sent it into Maximum Rock'n'Roll to be reviewed they didn't print our address so we didn't get any mail order for it . So we figured tour was the only way to get rid of them all. So we did. W: then some guy in New York agreed to put out a 7" and that bolstered our ego enough to tour this summer .We've got a record deal! (laughter) A: He is putting out the record . H: He paid for us to record. W: He paid us $200 and we recorded a single **MRR: Who's putting it out?** A: rich he runs Behemoth records, he put out the Sound Bite House record 7"s and stuff like that. **MRR: So is he going to give your record away for free if you a 1-800 number?** A: No I don't think he's going to give our record away for free, he's not the one who gave away the free record. H: We were gonna go on tour this summer because we had this new 7" coming out . that was our big pretense for going on tour, but then we never got it. So we're kind of on tour for no reason now. **MRR: So this is your second tour, we;re did your first tour take you?** A: we went as far as Detroit and then toward the East Coast. H: We went to Canada too. A: We thought that was fun so we figured we'd tour the entire country the next year, and it's sort of been fun. W: It's kind of fun it depends on what day you ask us really.. A: It's been a lot different this time. H: There's been a lot of

Yeah, we've been in various different bands since we were ten. W: We like to keep it under wraps though because because when people find out we've been together, not in this band, but playing music together for years and we're still so crappy it's kind of embarrassing. H: Yeah, when we were in Missouri some one from another band came up to me and said, "I really like your drumming, how long have you been playing drums?" and I said "Nine years." And he said, "Oh." (laughter) And I said, "Your drumming was pretty good too how long have you been playing?" And he's like, "Since December" (laughter) A lot of people think we're pretty good until they here how long we've been together. But even

up and down. I think last summer we were a lot easier to please because we didn't know what it was gonna be like at all.. And even if one person came up to us at a show and said, God, you guys were great!" We'd be like, "What?... We are great!" (laughter) We're great! We are a great band!" (more laughter) We kick ass!" Now it's like if we play and one person says we're great we feel pretty good but if five people don't say we're great, we;'re like , "we Suck" Al: At this point we've played enough shows that when some one says, "You're great." We're like "Yeah, we're great, you all say that it doesn't get us anywhere does it.



(laughter) H: It's like last summer after we played people said, "You guys should come back." And we'd be like, "Really? WE can come back and play here again?" They'd say, Next time you come a lot of people will come see you." A: "Next time you come it will be great, you guys are a great band. -:" so were' all, all right, next time! And now we're playing there next time and it's exactly the same. H: The one place we played a return show, second time round, was good. A: Yeah, we played Buffalo and it was fabulous as always. We actually had people singing along and that was the best feeling. **MRR: How does that work when you don't have a vocalist to put the mic into the crowd?** W: They were just yelling. A: It was like in "Another State of Mind" when they take away the PA. It was also like at first when everyone said they liked us, it was like like oh they like us now . Okay there's one person that likes us. WE just keep doing this and pretty soon everyone's gonna like us. That once they like us they're gonna like us for the rest of our life. We can count those four guys in Connecticut we played for three years ago . They still probably like us. H: And that one guy in Canada who supposedly really liked us. A: That guy liked us. H: we heard he liked us. **MRR: Why do your songs have numbers for titles.** W: They don't actually, we actually have titles . They have titles it's just Al's the only one that knows them. **MRR: Is it easier for you to remember numbers?** H: Since the first song we've been writing, we called the first one "one" A: At first we had like three songs and we'd be like let's play that first song, let's play that second song. And we just kept numbering them because i usually don't think of the title until later and we didn't want to be let's play that new song. H: It's kind of motivational because now we're like '13" A: Or, "man I can't wait till we write till we write song number 26" and how that's gonna feel. (laughter) **MRR: I thought maybe you guys were math majors and really into numerology.** A: I also think they'd get pissed if they knew what the names of the songs were. **MRR: For example?** (laughter) W: There is that one song that you said was about our band, and then another time you got up and said it was about some girl you had a big crush on. A: Well, maybe that songs about both things. Actually the truth is it':s not about either one, it's just about whatever I feel like talking about between songs. **MRR: Is that what you end up singing about?** A: sometimes I actually change the words while I'm singing but usually I just stick to it. The words to our songs are kind of complicated? W: Are they really? A: To me. H: Complicated just to remember? **MRR: An overabundance of consonants and vowels or something?** A: Yeah, tongue twisters. (laughs) W: A lot of diphthongs. A: A lot of them are in an ancient Germanic tongue. H: We are working on an all Sanskrit record. (laughter) And we're just gonna cover songs of bands we played with on tour.. **MRR: So do you print the lyrics to your songs on your 7"s, so the rest of the band can at least know what a few of your songs are about?** A: I don't think they'd bother to read it. No, they know what the songs are about, they trust me. H: The music comes first usually i just like the way the words sound. There's is one song were he says "again" And I have no idea what the context of the word in the song is, but I just love it. (Sings) "Again." It just fits so nice with the drums. W: Harris and I were both together in a band before with this guy who wanted to democratically determine the lyrics and vote on them, but all the songs ended up being about boots and leather jackets. (laughter) So we trust Al's artistic integrity. A: I don't sing about my Doc Martens. **MRR: Why do you think the band would hate your lyrics, like you said earlier, are they sappy?** A: I used to make up words that were really political and dealt with issues and were angry. But now they're more pondering and open ended. W: Yeah, I've kind of picked up on your new tact of getting really into your emotions, while before all our songs were just about racism and homelessness. It makes me feel a little closer to you. A: I but a lot of work into them, so I think they're pretty good. W: You're not gonna get any specifics. **MRR: So are you guys on hiatus when it's not summer time?** A: Yeah, pretty much. H: But we recorded during the school year, last year. W: Yeah, we recorded out 7" over the Christmas break. A: I only have a year of school left so maybe we'll take it up more full time after that. W: Harrison's going away to Italy next year and we don't have enough money to record the entire CD at the end of the summer so we're gonna record just the basic tracks and then Al and I are gonna go back to DC over Christmas break and do all the mix down. **MRR: Will it be on vinyl too?** W: We'd like it to be a 12" and cassette too. A: I'm just amazed that any body wants to put out anything by us, let alone be to the point of haggling over what the format's gonna be. **MRR: What if you can't even listen to it yourself if it's on CD?** W: We're hoping to get a lot of the tracks put out on 7"s, but it's all really in the academic right now. A: To me it was really weird to even put a 7" out with some one else. Just because I'm so anal about stuff like that. I knew it was just gonna freak me out not knowing when it was going to press and stuff like that. Like I sent him the cover art and a detailed explanation of what the colors should be but I was still all freaked out that he was gonna get it wrong. I wish I just had to money to put it all out ourselves. **MRR: How far do you want to take the band, do you have any goals?** W: I guess my ultimate dream of being in this band is to be able to book a good tour where we're pretty much guaranteed that we'll have at least 20 people show up. Have a tour where we could play everynight so people would show up and maybe 5 people have heard of us A: ...And three of them like us. I don't want to be famous or anything . **MRR: Why do you do interviews then?** A: Because by ultimate dream, my ultimate goal in life is to be in Maximum Rock'n'Roll. W: It was actually all a ploy to come and hang out with Devon. (laughter) A: We didn't want to hang out on Telegraph Avenue all day. **If you want to contact Hellbender try looking for them North Carolina when school's not in session, or write: Hellbender/ 307 Blueridge Rd/ Carrboro, NC 27510.**

INTERVIEW DEVON MORF AMANDA TREVENS

This band The Dots have been getting good words in various punk mags over the last year, and I got to see them at CB-GBs this summer. They're two guys—Craig Kurtz on bass and noise machine, and step-brother David Gowler on guitar—and their NYC shows have been a rocking set of Yoko Ono tunes. They told me that their drum machine came out of a dumpster and that they've been operating at a loss since 1981. Interviewed by Tom Huber.

MRR: All those tunes you played tonight, that's Yoko Ono stuff. Why.?

CK: That goes way back—

DG: We've been into Yoko for a long time, since the first record. She was one of the first people we heard that just fucking screamed her brains out, just let it all out.

CK: Ya see, when David and I were about eleven, twelve years old, we sent her this score we wrote, we called it "Music To Wilt Cement". And we got a copy of herbook "Grapefruit" in the mail, autographed, totally free...so, being kids and all, we were pretly impressed.

MRR: So what's a couple of 30-somethings have to say that MRR readers might care about?

CK: That you can do it yourself—for the hell of it, really—

DG: What kind of a bullshit question is that? What the fuck does it matter how old we are? Most of those young kids doing so-called alternative music will probably be earning the big bucks, working for dad's corporation by the time they're our age.

MRR: Tell me about Northampton Mass. where you live.

CK: Mascis turns into Elvis...

DG: Everybody and his mother's got a fucking guitar in hand...

CK: You get alot of people real concerned about how their baseball caps look...

DG: People don't work together and support each other as much as they could. We did a bunch of independent shows, all ages for one dollar—

CK:But all the bands that are, like, signed to Homestead and shit, they were too cool to do it. What's funny is that we actually broke even.

MRR: Your current 45 has Jon Shere on it, though.

CK: Yeah, Jon and his band is just flat out cool.

DG: There's just something about the way he slams that old SG onto his Plush tube amp and makes it scream like a dying roadkill—that just warms your heart.

MRR: Tell me what you guys are up to next.

CK: We're puffing out a flexi to wrap-up ~93, and then our next 45 will be our Kramer production.

MRR: Tell me about recording at Kramer's studio.

DG: He was very open and unpretenhous, he bought us a pizza... but he's into this very upscale suburban lifestyle...

CK: You wouldn't call him underground if you saw how he lived.

MRR: OK, last question. You say that you've been operahting in the red for over ten years. Why do it?

DG: We can't help ourselves. Music is what we're into...always will be.

CK: It's that box of freshly pressed 45s...

Band contact—AAI/ 251 Pleasant St/ Northampton, MA 01060. The Dots have two 45s, many cassette projects, and a flexi in the works.

dots.

LYDIA LUNCH

Interview By Graham Russell

MRR: Last time I talked to you, you said you were totally uninterested in music, that it was redundant and you'd prefer to work exclusively in the spoken word format. Since then, though, you've put out some music albums—

LL: I put out one music album, with Roland S. Howard **(1)**, and that was because he called me to please save him from the wretch that is England, and I did, in my generosity. And, you know, how could I refuse working with Roland Howard? You just can't -- it's too enjoyable. And since I spoke to you last I've been living in New Orleans, which I'm moving from in a month anyway, and I wanted to do something that was evocative of that atmosphere without being swamp rock or delta blues but still have that same kind of romanticism, and Roland was the right man.

MRR: *Melody Maker* announced you'd be recording a new LP with the German band Die Haut later this year—

LL: No, they actually have an album out, that came out last year, actually, or the beginning of this year, that I sing a few songs on. So does Blixa Bargeld and Kid Congo. It's called *Head On*, but it's not released in the States and it's hard to get. It's out of Germany.

MRR: But you *must* have a love of making music. You've spent most of your adult life making it, you do it so beautifully —

LL: Yes, but it depends on the project. I mean, the thought of music disturbs me: it *is* redundant. But when those certain special collaborators -- *(loses train of thought)*. I mean, music as a format I despise, but then there are those special collaborators who make the whole procedure a pleasure. And with Roland I just decided I *would* do an album and do a tour because I had never done that in the past. I had never done a single album and went on tour in support of it, because I -- you know -- I don't see *why*. But that was convienant, and I thought it was important because the songs did change a lot from the recorded versions, because we'd written and recorded within six weeks. Written all the songs, rehearsed them and recorded them. It's sort of a dry run. It's not really a chance for a band to develop but it was fun to do the live shows, with that format wrth that band.

MRR: Where did you tour with the Shotgun Wedding band?

LL: We did play in London, two shows, and we did play in Europe, but not in the States. I can't afford to tour music in the States. I can barely get any spoken word shows there.

MRR: Why is that?

LL: Because there's no booking agents. It's as simple as that.

MRR: You have some songs on the upcoming My Life with the Thrill Kill Kult album. (2)

LL: I have three songs with them. Two I'm just singing backup. I mean, they're friends of mine. It sounded like fun. It's not really my style of music, but I love them so much as people. I just did a song I just sang the lyrics to and there was no music and then they put the music around it, so that's kind of interesting. It's kind of a takeoff of "Justify My Love" by Madonna. Kind of -- It's called "Dirty Little Secrets."

MRR: So you have no other upcoming musical plans —

LL: I *do* have some musical plans, but as of yet they're under wraps. Who I'd really like to work with is Mario Calldada Jr., who produced the last Beastie Boys album. We've been meeting and I'd like to do something with him. The only music I listen to now is death rap. You know -- Getto Boys, Scarface, Paris, the Lynch Mob, Insane Poetry out of Los Angeles. That's the only kind of music I'm interested in at the moment because this style of rap is very diverse, it's not hypo-techno production, it's more back to the 70s, very slow, funky old style grooves. I'm not saying I'm going to make a rap album, but something that is groovier and very sexy and percussion-oriented, maybe with a Latin influence. When I say that, take that with a grain of salt --

MRR: Well, as filtered through you —

LL: *(Agreeing)* Filtered through me. And so that's the kind of thing I'm interested in doing next. I really love a lot of the tracks that were on the last Beastie Boys album that were Dr. John-influenced. That's a style that I'd like to go for.

MRR: That's not such a departure for you. You've done that kind of vocal style — almost talking over music — in the past, like on *Queen of Siam*—

LL: Yeah. Yeah. And I think I am the real Mr Scarface, so he'd better watch his motherfucking mouth!

MRR: Some pretty major things have happened to you since we last spoke three years ago. You moved to New Orleans. Your father died. And you're now in your 30s —

LL: Isn't that beautiful.

MRR *I think it is.*

LL: Thank you.

MRR: You're known as sort of a fixture of the New York Lower East Side art-punk scene. Why'd you move to New Orleans?

LL: Because I didn't know a single person there. Because there was no independent music scene. No bands ever play there. I thought that was a perfect thing. And I also just wanted to go to a place that I could *afford* to live. It's one of the cheapest cities in America. It's beautiful -- architectually superb. No harrassment. And, basically just to escape, and I knew I wanted to go someplace more rural and isolated, but I wasn't ready. I'd been living in New York again for three or so years, and I wanted to sort of ease my transition into a more rural atmosphere, which I've done. And now in a month or so I'll be leav-

LYDIA

ing, heading for the hills of God knows where.

MRR: You just don't know where exactly yet —

LL: I don't know and I don't care.

MRR: What're you looking for?

LL: Isolation. I don't want to have to wake up and have to look at people walking down the street. In my work as it is I have to deal with so many people every day in every city that when I'm *not* doing that all I wanna do is read and write. I don't wanna have to deal -- I don't wanna have to communicate. Communication by phone, or maybe by pager. I may not even have a phone. For me, it's also time to stop. I've *done* enough. Certainly I need to appreciate for myself what I've already accomplished. When I think of what I've done in my life, I don't look at my discography and say, Oh, yeah -- 32 records, 42 books, 62 whatever -- It doesn't add up in my own mind because I need time to also absorb and grow from what I've already done, to understand what I've already done. Like I said tonight, a lot of times I write things and I don't completely understand them until months later. I do all of my writing in an automatic style. I agitate myself for 90% of the time and then I sit and write it and what it says is what it says and then I try to figure it out. It's just my technique.

MRR: Tell me about your life in New Orleans. People who've seen the films and heard the albums must have an impression of what you're *really* like --

LL: I never go out of the house. I never go to bars or clubs or discos or plays. I don't even go to movies because they're all lousy. I might rent an occasional video. I. basically lead a very peaceful existance there, just reading as much as possible and escaping from the rest of my life. Escaping from duties and responsibilities. As I said, New Orleans is architectually therapeutic. Basically, I was just boning up for this next move. And when you're creating at this rate of expulsion you have to have a place tkat is basically calm, because otherwise you're just creating out of frustration and irritation, which I've created enough out of those modes. That's another reascon to move on

MRR: So you think that over the next few years there'll be a change of tone in your work?

LL: Weil, hopefully I'll be able to cover other subjects. I think I've espoused enough about pain and abuse and trauma and death, and now it might be time to talk about something else. Whatever that may be, I don't know.

MRR: I think there is an empathy and compassion in your stuff now that, as a 17-year old in Teenage Jesus and the Jerks, you couldn't have had.

LL: Yeah, I would say so. And also I've been able to vent an incredible amount of my own inner poison onto others. I've had that opportunity. Self-made opportunity, I might add. Basically all I've ever tried to do is articulate the frustrations of everyone else. I've said all I can on those subjects. I really feel that.

MRR: Your father died recently —

LL: Both my parents died. It's a great relief. It's a beautiful relief that they're both dead. Even though I hold no grudge against them, although they're responsible for the condition I've had to fight 33 years to escape from. It's just a relief that they're dead. It's a relief that my mother's dead, that she doesn't have to suffer anymore. And it's a relief that my father's dead, that he doesn't have anyone to torture anymore. Perhaps now *he's* being tortured. We can only hope. **(3)**

MRR: I read that they never really knew about your music career or your spoken word career —

LL: No. My father always thought I was a comedienne. I think he was the only one who got it.

MRR: They never actually came into contact with any of your work, then?

LL: No, I would send them things.

MRR: Whenever you would do that, what were you hoping? That they would understand?

LL: Oh, I think my mother *did* understand. She encouraged me from the time I was 12, when I started writing. Even though I was writing things like, "Kill Your Parents." She always encouraged me. I mean, I'm happy for some of the things my father taught me, in spite of the way he had to teach me. He taught me to be self-sufficient, not give.a shit, get by with whatever, be a con artist, not take any shit. But then there were a lot of lessons that he taught me I had to unlearn, too. Which I'd rather not go into.

MRR: If you ever listen back to the music you made when you we're 17, 18, 19, can you still relate to that person, or have you moved on so much that person is like a stranger?

LL: No, I can still relate, but I don't go back and listen to them. I know what they sound like, I know the effect. I'm glad those documents exist.

MRR: Tell me about growing up in Rochester —

LL: It was a lot of muscle-bound boys with fast cars, so I actually had a very good time.

MRR: So why'd you run away, then?

LL: I guess for skinny boys with dyed hair!

MRR: What were you hoping to find in New York?

LL: Myself. I was just hoping to go into myself, surrounded by like-minded people. I did have an impact on New York, because a lot of the people I busted-upon, like the Voidoids, they couldn't really *get* me: I was too aggressive, too young. They just didn't get where I was coming from. And that was

LUNCH

enjoyable, of course.

MRR: What exactly was the sound you were aiming for with Teenage Jesus?

LL: That sounded like the words felt. To me, the music made perfect sense to compliment the words and everything is based around the words.

MRR: When you were a teenager in Rochester, what was the music you used to listen to, that inspired you?

LL: Lou Reed's *Berlin.* **(4)** That was probably the most influential record. That was about '74. I was also a big fan of *The Man Who Sold the World,* the original heavy metal album by Bowie. Basically because it was all lyric-based. The Stooges, same as everyone. But it was The New York Dolls that actually made me run away to New York.

MRR: Did you get to meet them and hang out with them before they split?

LL: Yeah. Johnny Thunders almost ran me over once time. See where it got him. **(5)**

MRR: Speaking of *Berlin*, it was beautiful when you and Roland sang "Caroline Says" together. Were you guys serious about re-recording the whole *Berlin* album together? (6)

LL: *(Laughs)* No!

MRR: No! That would be so much fun if you did!

LL: It would be so much fun, it's such a beautiful album. But I think it was completely perfect the first time. It really was.

MRR: What do you make of the Velvet Underground reunion?

LL: I don't know. I haven't heard it. I guess it's a good way to make money. I think it's kind of pathetic, but if it sounds good, fine, let 'em go. I think it's great they're boycotting the States.

MRR: It's so true, though — the States never helped them out.

LL: No. I think it's great. Let 'em boycott. I boycott it, too, for the most part.

MRR: I was reading you're friends with Lesley from Silverfish these days. (7)

LL: *(A bit suspicious)* Uh-huh. Where'd you read that?

MRR: In some American music magazine—

LL: Was *she* talking about it?

MRR: I think the reporter was more talking about it. It just sounded sweet, a sort of big sister deal —

LL: Big sister! She ain't that much younger than me, honey, hang on!

MRR: How old is Lesley?

LL: She's up there.

MRR: *(Cautiously)* Well, relatively older big sister ...

LL: Big. She's quite a big girl. Yeah, Lesley's good. Those Scots. I like the Scots.

MRR: And you've been giving her your old cast-off dresses —

LL: *(Bemused)* Have I? I don't know that. That sounds like the Courtney Love story to me.

MRR: Let's talk about Courtney then. In every interview she's done, almost, it mentions how you two once shared a house together in San Francisco or something —

LL: She's full of shit. Absoloutely not. She's a liar. She uses my name like she uses everybody else's. I've never been a friend of her's. I never could stand her. I've never said 20 words to her.

MRR: That's insane!

LL: Well, she is, isn't she? Don't blame me for *her* crimes..

MRR: She rips you off majorly —

LL: *(Dismissive)* Well, that's her problem, isn't it?

MRR: Do you hear your influence? Do you see it?

LL: I don't listen to her music. Of course I know she rips me off. What do I care? I just wish she did a better job.

MRR: The story goes you two lived together in San Francisco —

LL: I've *never* lived in San Francisco. She's such a crock of shit. Every word that comes out of her mouth is a lie. She's a pathological liar.

MRR: Amazing!

LL: Not really. If you don't have an interesting reality you might as well create one. She's a spoiled little rich bitch. Always has been rich. Let her go.

MRR: Everyone's going on about "this new style of dressing." Jesus Christ —

LL: Grow up, that's all I can say. That's why I like to wear suits now, you know. To look as conservative and businesslike as possible. **(9)** Because I'm quite sick of 1977 myself.

MRR: I remember Foetus saying the motivation behind you two recording a version of The Blue Oyster Cult's "Don't Fear the Reaper" was because so many of your friends have died over the past few years —

LL: Yeah. It's kind of my pro-AIDS song. Don't be afraid just die. We're all gonna die. What're you waiting for?

MRR: You've known lots of people who've died from AIDS?

LL: Absolutely. At least ten. All men, too.

MRR: Whatever happened to your screenplay *Psychomenstrum*? (10)

LL: I hope to publish it by the end of this year. I actually was approached by a psychiatrist who's been studying hormones for 30 years and has an incredible list of credentials, out of Pheonix, Arizona, who has worked with transsexuals for the past 8 years, and who wants to do a collaboration with me.

LYDIA

I'm thinking this script is perhaps the perfect thing for her. But I want to publish it.

MRR: But aren't you actually going to film it?

LL: I can't chase it as a movie. If the book is out, maybe someone will want to film it. I just can't chase-out the Hollywood money for it, because it needs a big budget. If I can't have a big budget, I'm not going to do it on a shoestring.

MRR: For a while Deborah Harry was attached to the project —

LL: Yeah, she's down for the part of the psychiatrist. The psychiatrist who wrote to me actually looks incredibly like Debbie Harry. That beautiful. It's phenomenal. She's 53.

MRR: And what about your autobiography *My Father's Daughter*? (11)

LL: That's what I hope to accomplish in my sabbatical.

MRR: You talk about yourself and your past a lot in your work, but in a more impressionistic way, not in a prose style. Is this going to be a more straightforward autobiography?

LL: Yeah, I'd like to write a novel. Obviously writing for monologues or stories or rants is a much different format than writing a novel. So I think I'll undertake that format next.

MRR: When you first started it was still rare for performers to deal with their childhood problems so publicly. What do you make of the whole rash in the past few years of performers like Axl Rose, Roseanne Arnold, Sinaed O'Connor, etc. coming forward?

LL: Of course it's a good thing. I think we were all abused as children, whether or not it was physical, emotional, psychic or psychological. The power structure on which the family unit is based is such a ridiculous concept that anyone's bound to be abused. Originally, when there was still the time of the tribes women would chose the biological sperm donor, but he would not be the guardian of the child and I think that's a good concept. Absolutely. The family structure is just a microcosm of the government, anyway, of God. And I don't believe in God. So I don't believe in the father.

MRR: Have you read much of Camille Paglia?

LL: No I haven't.

MRR: Are you interested in her at all?

LL: Not really.

MRR: She would *love* you, though, if she knew who you were --

LL: Well maybe *she* needs to read *my* books then. I mean, I'm aware she's another woman with a big mouth and I've read her interviews but I haven't dealt with her book because I'm not really interested in her version or take on pop culture. It doesn't interest me, to be quite frank. Maybe you should send her a copy of my book. (12)

MRR: I'd love to. Hey, I can't even *get* a copy of your book, what are you talking about! (13)

LL: There you go. Neither can I.

MRR: You talk about reading a lot. What're you reading these days that's inspiring you?

LL: What I've been reading is *Madness and Civilization* by Foucault and *The Rebel* by Camus, which I'd never read before. And basically anything that talks about the Marquis De Sade I'm immediately attracted to.

MRR: You share his birthday, don't you?

LL: That's right. And his quote is on my new CD. **(14)** (*Cryptic*) He visited me this year, too, it was beautiful --

MRR: Tell me about this!

LL: (*Evasive*) No, that's OK. (*I do my "HA-HA-HA" laugh and she imitates it*). The Marquis De Sade is with me at all times.

MRR: What is it about him that appeals to you so much?

LL: His philosophy.

MRR: Of cruelty —

LL: The argument that nature is the one responsible, that nature is to blame for all sins and all guilt and all acts of madness. That impresses me. It's the philosophy rather than the extremity of his sexual depictions, which are secondary. And it's the beauty and the fluidity of his writing, and the fact he would write 600 pages while incarcerated for 4 months. He was so prolific. God knows how many of his journals and discourses were burned. So much was salvaged, but who knows how much he compiled that was destroyed? I'm so thankful for those Grove Press editions. He's just such a beautiful writer.

MRR: That's one of the things that seperates you from so many of the post-punk/post-feminist contingent. I don't want to talk about the Riot Grrrl scene because I'm sure you're thoroughly bored with it —

LL: I refuse to accept responsibility for the crimes of others.

MRR: Exactly. What seperates you from them is that you actually celebrate ambivalence and ambiguity —

LL: I guess so -- (*Laughs*).

MRR: You're *not* a politically correct person —

LL: No, I'm not. And neither is anybody. There is no correct solution, anyway. There's no answer. Other than annhilation.

MRR: But you're not *truly* misanthropic. You have relationships and friendships —

LL: I love people individually, and I have great patience and generosity of spirit and soul with them. Really incredible patience, especially considering how easily agitated I am. But I will wade through rivers of shit to get to that one golden

LUNCH

nugget that only I can see in someone. So in that sense it is a strange dichotomy that I suffer under, because the human race I despise but individuals I do adore.

MRR: When I last saw you perform in Montreal a few years ago the spoken word piece you were doing had an "Annie Get Your Gun" theme. Do you actually carry a gun yourself?

LL: I don't carry a gun but I have a gun and I have taken a.gun training course. My favourite part was shooting in the dark I have a 357 Magnum. You have to have one in Louisianna, because burglary and rape are the highest crimes. 'Til about three years ago they had the John Wayne Law in New Orleans which meant you could carry a gun as long as it was exposed. But I guess they knew I was coming and they took that off the books. I think all women should have guns in their home. Not to promote carrying guns, but a woman has got to at least feel safe in their own home. I'm sorry, you've *got* to. It's an obligation. I know when I lived in Los Angeles I was in a constant state of panic that someone was going to break the door down. And consequently someone down the block did and raped a woman for six hours. He didn't leave 'til he had to go to work the next day and then talked so much he got arrested. I *dare* you to come into my house. I did get a 93 in my final test. Shooting in the dark *(grim laugh)*--

MRR: I understand you want to work with Richard Kern (15) again on another film in which you'll play the wife of a cop or something —

LL: Yeah, that's coming. A black cop. It's a film about racism and pathological lying. It's going to be split into three sections with three main characters: myself, a black cop and my brother. I set him (the cop) for crimes I've committed and run off to my brother and then he comes looking for me and every step of the way he's insulted, assaulted and harrassed, but he's the only dignified character in the film. I want to make a point about racism by showing some huge, powerful, karate expert black cop who's ultimately in control while everyone else is degenerate around him. I hope I can pull it off, it's a very sticky issue, but I think it's a point that has to be made. And also to show the opposite of what you're telling. It's the first film I'll be doing with Kern that deals with fiction, so we'll see how that goes. It'll possibly be feature length. I've been very inspired by three films in the past few years: *Reservoir Dogs*, *Bad Lieutenant* and *Henry: Portrait of a Serial Killer.* The reason I think they worked was the incredible amount of charisma. With *Henry*, it didn't matter if he was watching TV or picking his feet, you couldn't take your eyes off that. I think that's one thing Kern can capture, this incredible charisma, although he doesn't do that in his other films --

MRR: Yeah, exactly —

LL: Yeah, well, but then we know what *that* problem is.

MRR: You're talking about your *own* charisma ---

LL: Yeah, absolutely. **(17)** Interracial stories are rare. I loved *One False Move*, too. I thought that was a great film.

MRR: You're one of the few from your peer group left *not* to get any above-ground/mainstream recognition *(e.g. Henry Rollins, Sonic Youth benefitting from the recent "grunge" commercial breakthrough; also the success of 2nd generation "Lydiaderived" acts like Hole and Babes in Toyland).* It's almost, to a certain extent, something you've chosen —

LL: Absolutely. I don't want the responsibility and I don't want to have to play the same songs for ten years and I. don't want to have to do three hour spoken word shows or do 300 shows a year. **(18)** I don't think that would improve anything. Popularity is not my priority, anyway. Documentation is. And everything I have done has been documented. I know it's hard for you to find and it's often unavailabe, but that's not my concern. I've done my duty in the face of history and when I'm dead it *will* be recognized and I *can* wait. I'd rather wait 'til I'm dead than be living dead, like so many others who are just burdened with the responsibility of their financial situation and doing what they think it is they want to do. Which to me means compromise. I can't hang with that.

MRR: So you would never, say, do Lollapalooza —

LL: *(Snorts)* I spat in their face. Puh-lease --

MRR: Perry Farrell asked you?

LL: No, he didn't ask me personally. A lot of fucking good it would have done him. A lot of fucking good. Hasn't he got enough money by now? The way he treats the people on that tour, it's a fucking crime. He doesn't pay anybody -- no one gets paid. Like I wanna go to summer camp with 46 other degenerates to play to people who could give a shit less and who are sun-stroked and drunk? I don't think so. I'd rather play in a book store in front of 20 people who fucking *get* it than 2000 or 20,000 who don't care. It just doesn't interest me.

MRR: Eventually someone like David Lynch or Jonathon Demme is going to find you out —

LL: It'll be too late, because they're already both over. *(Caustic, dripping sarcasm)*. Sorry, David -- you should have called me ten years ago. I might have thought about it. The only filmmaker I'm interested in besides Polanski is Cronenberg. And he's a possibility that I'd like to send my film script *(Pyschomenstrum)* to. As a matter of fact I just got his address. He's the only one who could do it justice. One of his last films was one of his best: *Dead Ringers.* That was critically acclaimed but not a big draw. I'm sure maybe he made the money back in video sales and rentals. But since he's already done a film that was basically "gynecologically" incorrect, I don't know if he'd wanna do another one! But maybe he would. He's the only one *I* can think of.

MRR: What'd you think of *Naked Lunch*?

LL: I hated it. Excuse me, no wonder I ignored that film. I have *never* read a single William S. Burroughs book in my life --

MRR: Funny, I've seen your name linked with his so often —

LL: *He* likes *me.* Nah, I don't think so. I don't think he likes any women. I don't know why they accuse me of being a Burroughs-phile when I've never even fucking read one of his books. The only thing he taught me, and he did teach me a good lesson, is that your life can be your art statement and I think that's beautiful. That's the best thing you can teach anyone: you can have your whole life as your art project. That's what I believe in. The artifacts are irrelevant. I live my life the way I want to, where I want to, with who I want to, doing exactly what I want to. What a fucking con. Beautiful. *That's* the success.

MRR: When did you get the tattooes on your back? (19) That's relatlvely new, isn't it? What do they mean?

LL: Well, no. I've been accumulating them for years. They're ancient Egyptian swastikas. They're symbols of chaos and created in a circular rosary pattern. Basically it's just energy symbols. The sign of chaos along my hips basically means a trouble spot. The lower back, a lot of women have trouble down there. To me, it was just to focus and concentrate the chakras, energy chakras. My own designs, my own symbols. I have a Thai fire god, the rising lotus, a pyramid. They're just personal symbols, universal symbols, ancient symbols.

MRR: *When* you get them done? 'Cause I've seen you naked hundreds of times, I've never seen them before—

LL: Those films were made in '82 and '84, don't forget --

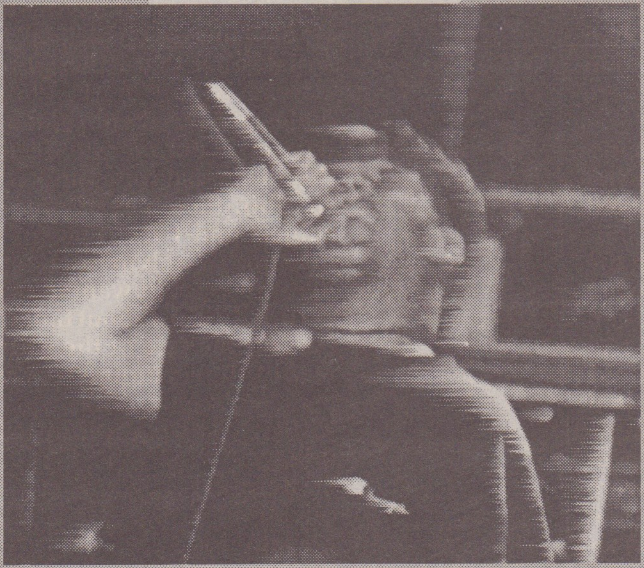
MRR: And the *Gallery* photo spread— (20)

LL: That was a long time ago, too. "Hundreds of times" -- I guess so!

NOTES

(1) *Shotgun Wedding* (Triple X Records, 1991) with frequent collaborator Roland S Howard (ex-Birthday Party guitarist, now in his own band, These Immortal Souls). She doesn't seem to include *Don't Fear the Reaper* (Big Cat Records, 1991) with another frequent collaborator Foetus, possibly because it's only a four song mini-album.
(2) My Life with the Thrill Kill Kult, the Chicago-based industrial band with whom Lunch has recorded in the past, most notably contributing snarling backing vocals on "Cuz It's Hot."
(3) Lunch frequently alludes to her abused childhood in her work, most specifically on the spoken word piece "Daddy Dearest" included on the recent 3 CD boxed set *Crimes Against Nature* (Triple X Records, 1993). "Daddy Dearest" originally appeared on 1984's *The Uncensored Lydia Lunch* and details her incestuous relationship with her father. Lunch was born Lydia Koch in 1960 in Rochester, New York. Her father Lenny Koch first began sexually abusing her at the age of 6. One gets the impression Lunch is still reeling from the injustice and it totally informs the worldview, sensibilities and preoccupations in her work.
(4) Lunch's admiration for Berlin is revealing. While highly regarded as perhaps Lou Reed's finest post-Velvet Underground solo album, it's also recognized as one of the most suicidally bleak albums ever made. While most people would describe the LP as "depressing", Lunch finds it "beautiful."
(5) Johnny Thunders is dead.
(6) At Lunch's June 25th spoken-word-with-musical-interludes show at The Underworld in London, she and Roland S Howard duetted on "Caroline Says." Lunch announced she and Howard intended to re-record the whole *Berlin* album together and insisted, "No, really — I'm *not* shitting you." It was, in fact, a joke.
(7) Lunch reportedly met and befriended Lesley Rankin, the tough-as-nails Scottish singer of London-based band Silverfish, when Foetus produced the band's *Organ Fan* album in 1991. Rankin has recalled how she never knew how to dress onstage, usually wearing jeans and a "HipsTitsLipsPower" t-shirt, and that Lunch gave her some cast-off dresses.
(8) Courtney Love is the controversial vocalist and lyricist in the U.S. band Hole, and the wife of Kurt Cobaine of Nirvana, the band responsible for exploding the whole American post-punk "grunge" scene into the mainstream with the surprise success of their top-selling 1991 album *Nevermind.* Love's singing style, lyrical sensibilities (as evidenced on Hole's 1991 debut *Pretty On the Inside*), and perverse, dishevelled, defiantly whorish dress sense (dubbed "Kinder-whore" by the press) seemingly owe much to Lunch. Love has frequently been villified in the media as a parasitic, opportunistic figure in the Yoko Ono/Nancy Spungeon vein, accused in a damning *Vanity Fair* profile of turning Cobaine onto heroin and doing heroin herself while pregnant.
(9) This needs to be qualified somewhat: Lunch *was* wearing a highly uncharacteristic, conservative beige 'power blazer" with shoulder pads, but accessorized it with the more familiar rat's nest of dyed red hair, cleavage, stiletto-heeled, calf-length black leather boots and second-skin black tights. The effect wasn't exactly Nancy Reagan.
(10) *Psychomenstrum* is the proposed film whose screenplay she's been working on for years. In it, a female biology student with chronic PMS (to be portrayed by Lunch herself) begins experimenting with hormone injections which lead to violent fantasies in which she kills deserving male figures.
(11) *My Father's Daughter*, the proposed autobiography, is another project that's been cited in Lunch's interviews since at least 1987.
(12) In fact, Camille Paglia has written an excellent essay on the Marquis De Sade, Lunch's favourite author, that Lunch herself would probably appreciate.
(13) Prior to our interview Lunch did an appearance at Compendium Books, where she was meant to do readings from and autograph copies of her newly-released book of poetry, short stories and rants *Incriminating Evidence* (Last Gasp Press). The shipment of books didn't arrive at the bookstore in time, though, because they were seized at British customs and the book's release here is in jeopardy. This is no news to Lunch: her films with Richard Kern have also been banned in the UK, and her *Stinkfist* album almost met the same fate due to its cover — Lunch and Foetus mock fornicating on the ground.
(14) The De Sade quote on the cover of *Crimes Against Nature* is: "What I should like to find is a crime the effects of which would be perpetual, even when I myself do not act, so that there would not be a single moment of my life even when I were asleep, when I was not the cause of some chaos, a chaos of such proportions that it would provoke a general corruption or a disturbance so formal that even after my death its effects would still be felt." This could be seen as a M.O. that Lunch herself shares in her own career.
(15) Lunch was a prime mover in the antisocial early-80s New York Super 8 underground filmmaking movement known as the Cinema of Transgression, which was closely linked to the city's punk music scene. As an actress Lunch appeared in the films of its key figures — Scott and Beth B, Vivienne Dick and Nick Zedd (who's written of his love affair with Lunch in his autobiography Bleed, Part 1, recently published by Hanuman Books). She has most frequently — and notoriously — worked with Kern, though, starring in and co-writing the screenplays for the sexually explicit, misanthropic films *The Right Side of My Brain* (1984) and *Fingered* (1986). She's also featured in his *Submit to Me* (1985), *Death Valley '69* (1986) and *Submit to Me Now* (1987).
(16) In fact I am not sure what we're agreeing on here: I assumed we were agreeing that Kern's films without Lunch are nowhere near as effective or purposeful (their films together are shot through with *her* subjectivity). She seems, though, possibly, to be referring to Kern's rumoured heroin habit and its effect on his work.
(17) Lunch is not being remotely arrogant here: her insolent, darksouled performances in the Kern films are truly screen-scalding.
(18) She seems to be referring obliquely to ex-Black Flag singer Henry Rollins here. Rollins is perhaps her closest peer and their careers have followed remarkably similar paths. Both exactly the same age — 33 — the two can almost be appreciated as twin brother and sister, sharing much of the same thematic concerns in their music and spoken word work (unsurprisingly, Rollins — real name Henry Garfield — also emerged from an abusive childhood), although they are quite different stylistically. Via a punishing, non-stop touring schedule with both his Rollins Band and solo spoken word shows, including a stint on the first of the highly-visible Lollapalooza tour, Rollins has been finally rewarded with above-ground recognition, feted by the glossy mainstream media. Lunch is clearly uninterested in following his route.
(19) Lunch has acquired swirling, ornately-detailed, vaguely Oriental-looking and feminine blue-ish tinted tattooes on her back. They are the female equivalent of the fierce tattooes that cover Rollins's back and, when exposed, make her look like a tiny pagan warrior woman.
(20) Lunch was featured a few years ago in a nude photo spread in the men's soft porn magazine *Gallery*. Photographed by her kindred spirit, fellow New York performance artist Annie Sprinkle *(the self-titled Queen of Post-Modern Porn)*, the shots seemed to parody 1950s cheesecake pin-ups, with Lunch snarling amidst props like giant fuzzy dice and balloons.

BACKLASH



Since we've stopped waiting for someone else to help us out a little, we did this interview ourselves.

Backlash started in July 1991 when Jon, the drummer, responded to an ad in a local magazine. Things worked out and Backlash started to do shows. In Jan. 92, we released a demo. In the summer, we recorded 4 songs to be released independently. We shopped it around, and New Start responded. "Don't Count Me Out," is now out on a 7" and is available from us or a few distributors.

"Straight-Edge": A topic usually discussed in "hardcore" interviews these days. We won't label ourselves as being straight-edge or not. Too many kids get into hardcore and become SxE overnight because it's a hardcore thing. Then they go and buy/support only SxE bands, they wear X's on their hands and eventually prejudge anyone who doesn't do those things. We know that this is not everyone, but we've seen enough of it to write about it. This may be offensive to some, but you older kids should realize what we're saying. Go read the lyrics to 'Self Edge' by Headfirst off their "Back in control" 7".

"Violence in Lyrics and at Shows": Another subject widely read about, but you don't know us or our opinions, so we'll answer the question appropriately. As far as violence in lyrics goes, Backlash approached violence as a negative way to resort to a problem. Where we live violence is evident in everything from the middle-school to the streets in town; most of it is racial. The unfortunate thing about hardcore is that we write about things so relevant to everyone's daily life, but play music that is not widely accepted. As far as violence at shows: it used to be when the couple of "long-hairs" would dance funny or the white powers would arrive in full SS attire; now it's like we're fighting each other. It's been said before, but if we don't stop fighting each other, this punk-rock community we've worked so hard to create will be destroyed. Don't bring your politics to the dance floor; don't slam unless you can take the occasional hit-in-the-face or someone landing on you when diving off the stage.

The 7" New Start released is four songs: 'Inside,' 'Don't Count Me Out,' 'Public Domain,' and 'Solved With Violence.' 'Inside': It's about trying to change yourself when you realize that you make mistakes like everyone else. Typical, but motivational. 'Don't Count Me Out': It's the one that helps you through the hard times; Don't get down on yourself, get up and try again. 'Public Domain': Anti-Racism, any questions? 'Solved With Violence': Anti-Violence, quit trying to be harder than everyone else; we should just learn to calm down.

If you have any other questions or comments, interviews, bookings, etc., write:

Backlash/ 16 Simpson Ct/ Bergenfield, NJ 07621

Special thanks to: Kurbjaw, Chokehold & Mike C.T.W., Face Value, Ron & Matt from Punch In The Face, IDK, Strength, Clayface & everyone we met on tour & all our friends at home.

Backlash is: Jon Sinko: drummer, Pete Gonzalez: vocals, Scott Glazer: guitar, Mike Mangano: bass.

STRUGGLE.

MRR: What was the reason for Struggle to break up?

S: One of the main reasons was because Dylan (vocals) left Californa. We knew that Dylan was going to leave and when he left we really didn't want to replace him with someone else.Struggle was pretty much the first band project that we were all involved in. We felt that we had accomplished many things in the 3 years or so that we were together.

MRR: Was Struggle more than a band- besides the music what else were you guys involved with?

S: This question ties in with the first question kinda. We were all friends before we even thought of playing our instruments or forming a "band". I guess, it was our politics that brought us together, to bring a positive message to other people through our music .We were all involved with different people and groups who shared similiar, and also different, views on many subjects. It was all these experiences and more that brought us to a higher conscious stage in life i.e. If we want social change, then we must "understand the world in order to change it"

MRR: Do you believe in communism--If so, what does communism really mean?

S: Do I (Jose), believe in communism???.... Lets see, to try and answer your qustion sharply I would say yes and no. No because I'm only 19 years old. I feel it would be suicadal to say yes to anything that I am still learning about. There are many questions that I have about the past experiences where socialism was put into practice, particularly the way in which Stalin dealt with the contradictions amongst the people in Russia, etc. There are so many other things I feel I need to really study, critize and really analyze before I go around shooting my mouth off about something I'm not so sure about. I would say that this science, Marxism-Lenninsm-Maoism, has had a big impact on my life. While I might not agree with all of it, I do think that communism has shown that really, we can do better than this "democracy." That in fact the world and society is not a mystery that nobody can understand and change. Because really, all this shit about "it's just human nature" and there's no sense in trying to fight for a better world, this whole "fuck or be fucked" mentality reflects capitalism (a social order that is based on competitiveness, greed and class division). Contrary to all of these "free market" economies are the theories and sciences of communism that have up to this minute, been defeated (not failed!). So does this mean that communism will never work? I don't think so. Shit, there's really too much to write about on this subject and I feel that for me to try and answer in one question (in a short interview) would not give a fair answer the way I would want it to. One last thing, people should definitely learn about today's most powerful movement to ever hit the face of the earth, i.e., the revolution in Peru!, lead by the communist party of Peru (often called "shining path" or "sendero").

MRR: Do you really think a bloody revolution will change things?

S: Before I answer this question, I would like to get into this question of violence vs non- violence (towards social change). One thing we should ask ourselfs is: What is the material reality today? Is it a material reality that we can deal with problems amongst people without violence? Yes. Do I think that we can solve contradictions *without* violence with this state? No. Because really, there's nothing wrong with people having aspirations towards a peaceful and better world, but as Lenin once said "There's nothing wrong with dreaming, if we fight to make our dreams into reality." The way I see things now is that whether we want a"Bloody revolution" or not, a revolution will ocour in this country and in other coutries where a handful of people exploit and oppress the majority because, as history has shown; "Oppresion breeds resistance." But will it "change things"? That is the most important question to me—not whether I feel the need for the oppresed to take up arms against the system (because I do support this), but what kind of a system (if any) will come afterwards. People should question these things. Does "power (really) corrupt"? Do we really need

"the Dictatorship of the proletariat"? Talk to me, people.

MRR: How do you feel about drugs and alcohol, especially from the Long Beach Anarchist gatherings?

S: After abusing drugs and alcohol for sometime (about 3-4 years ago), I don't feel I need to "hide" or"escape" from the world. My new high is music, art, culture etc. While I don't think it was a good idea that people at the L.B. gathering brought drugs and alcohol; it could have been much better if people (who brought drugs and alcohol) would have at least gone somewhere else, (away from the gathering). I say this because the cops usually look for any little excuse to shut down progressive programs, gatherings etc.; and by people bringing drugs/alcohol they're giving the cops an excuse to shut down the gathering, not because kids are "abusing drugs" etc, but because of the political context of the gathering, and that is the main reason they would have stopped the gathering.

MRR: Could you tell us about your latest release of your EPs and LPs?

S: Before Dylan left, Struggle got a chance to record in the studo for an LP that Kent (Ebullition) will be putting out. All we have are the test pressings and we are waiting for Seth Tobacman to draw some artwork for the LP. I guess that was the latest thing we ever did as a band. It's kind of different stuff. I guess we wanted to do something different than the usual recordings, so the only thing I could say is just cheak out the LP when it comes out.

MRR: How could you discribe as a perfect world?

S: A perfect world.... I don't think I can describe a"perfect world" and who would want to live in aaa perfect world in the first place. I mean, sure there are many foul things in this system that need to be abolished, that need to be written into the pages of past history. But, to me, a world without spontenatity, without struggle, is a boring white world. It's like trying to describe John Coltrane's music as to the equivalent as someone as dull as Kenny G. What I'm saying is that why always strive to be "perfect" or to strive to the "perfect"? I guess instead of using the word perfect (in which there's no such thing), I can say that Marx' statement (in *The Class Struggles in France*, 1848-50 MESW p.282) really got me thinking as to how to achieve a world where we cannot only "imagine" a world without classes, a world where there are no countries, no I.N.S. body guards; a world where there is no hunger, war, homelessness, national oppression of people of color, a male-supremscist world etc.... All these things and more. I guess that I haven't really answered your question, again. It is important to note that many systems (capitalist, anarchists, communists, etc.) promise things, but as I say: it is one thing to promise some kind of utopia, but it's another thing to deliver it. So... no need to fight for a better world??????

MRR: Did you guys vote--why or why not?

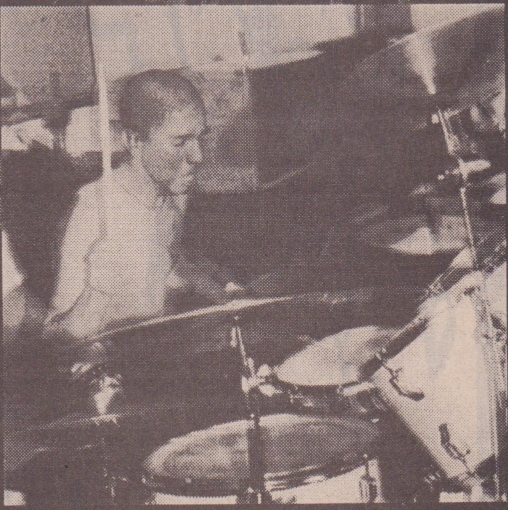
S: I know of nobody in Struggle who voted. We all had many reasons for this. My reason was because last year's candidates didn't promise any real reforms; I mean, there was nobody who promised to combat the drug problem in our country. There was no one who promised to help relations (in our communities) between the peace officers and the people they protect. I mean, if only we could elect more women and people of color in office then could any real social, economic and political change come about... ain't that right?!!!!!! Shit, I wish more people would have voted.

MRR: What are your music influences- Is their anything you guys like besides punk rock?

S: Yes.Yes,Yes. I will speak for myself and say that I'm really into other music, besides punk. Ever since I started playing for the Mesa College Jazz Band (3 years ago), my eyes have opened up to all types of music. I guess you can say that I'm really influenced by a lot of African-Latin rhythms. As of this week, these are some of my favorite CD's: l. James Morrison "Snappy Doo" 2. Joey Bar on (new CD) 3. Silvio Rodriguez "Cuba Classics" 4. Sergio Mendes "Brasileiro. 5. Anything from both Ornette Coleman and Cecil Taylor and I guess anything that's crazy...from Merzbow to Gregorian Chants.Sun Ra is god!

MRR: So what's next since Struggle is gone?

S: I've been playing for different bands and have actually toured and recorded with other bands. So I guess I'm keeplng busy wlth other projects. Is there a possibility of Struggle getting back together later on???? I don't know and I don't want to know, I like surprises. One last thing, Jae, thanks for all that you've done for me and Struggle. Hasta la victoria camarada! Write for comments,questions etc. to my address.



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Apocalypse Hoboken

I caught Apocalypse Hoboken in downtown Chicago at the Chicago Anti Racist Youth benefit for Cultural Unity in breezy Daley Plaza. Playing alongside the likes of 8 Bark, Los Crudos, Mama Tick, and Everything, Apocalypse Hoboken delivered a killer 30 minute set. They have a different lineup than I'm accustomed to seeing, namely a new singer, Todd Pot (who now insists on being called Todd Emmanuel Lewis). Andrew Loog Oldboken&¶ plays drums, B.T. (Bill) and Scott Keith Apocalypse on guitars, and Kurdt on the bass. Interview by Ron Karkovice.

MRR: So, what have you guys been up to lately?

Kurdt: No one really cares.

Bill: Pounding out be-bopping hits. Gaining lots weight.

Todd: Smoking ham.

Andy: Is this being published anywhere?

Scott: If anybody who knows us, or about the band is reading this, we got a new lineup together, wrote new songs, and recorded two new 7" records, "The Kingpin" and "Apocalypse Hoboken Strikes Back," okay?

MRR: O.K. How did you come up with this new lineup?

Todd: Through numerous suicides and small accidents.

Bill: Well, we put an ad in the stores and Todd was the first to answer. Andy and Scott, in a drunken slobber fest, asked me at a Helmet show and Kurdt was a stacker! (?)

MRR: What's different about you now as opposed to the old lineup?

K: Well, my guess it would be the people, the kind of music we play, as well as the whole image thing.

A: It's purely cosmetic.

S: I can't remember ever getting more than one project done in under a year, and we got two 7 inches out with out breaking a sweat.

A: We're very cool now. Really.

MRR: Is it more "fun"?

S: Does the Pope wear a funny hat?

T: I'm having a lot more fun

A: You weren't even in the band before!

MRR: How have people reacted to the new lineup and music?

T: Most people really like the new stuff.

B: Todd got knifed at our last show, but all in all our five fans love us!

MRR: How is the Chicago scene? Are you playing out?

T: I really can't remember.

S: The Smoking Popes are cool to play with. Elgin is awesome.

A: We're playing with the Methadones and Tommyrot soon. As for the scene, I like the Chicago scene, and we have a lot of friends here, but there seems to be serious lack of direction here. I mean, they had a meeting at Underdog to sign a petition against the Metro, saying the punk bands were somehow united against it. Is a rock club really the source of all our ills. Very, very lame. You'd think we could get our own all ages shows night there or something through our sheer

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K: Calm down already.
MRR: But wouldn't you agree that the promoters at the Metro are money grabbing scum?
A: What promoter isn't?
K: What person isn't?
S: Not us.
K: Not yet anyway.
A: Once we get a good following, then we can start demanding those Screeching Weasel-like guarantees. No one makes money from what we do.
MRR: Speaking of ethics, good or bad, do you have any strong political beliefs?
K: Yes, I believe in politics.
T: I'm a riot grrrrl at heart.
S: It is extremely impolite to regurgitate on the Japanese.
A: No shit.
MRR: So, what does "Apocalypse Hoboken" mean?
S: Don't go home til you've finished your drink.
T: Does the word "stupid" ring a bell?
MRR: Do any of you bathe?
T: What?
K: I wear expensive cologne like Old Spice or Elvis.
B: Together yes, separately no! Cleanliness is next to stupidity!
MRR: Do any of you work out?
T: Yeah, Ben Weasel and I lift each other's ego.
A: Man, this is turning into a witch hunt! Hiss! Growl!
MRR: Why does the drummer have all the hair?
S: Cuz he's scared Charles Barkley would think he's copping his look and school him on the inside game.
K: And he has a pituitary gland the size of my fist!
MRR: So, what's in the future for Apocalypse Hoboken?
A: We're recording 12 songs in late August. How we'll put them out, I have no idea. Any takers?
S: Our future plan is to convince Tim Yohannan that if a song contains several tempo changes it can still be listened to without getting lost. (T.Y. reviewed "The Kingpin" in July's issue)
B: And get rich! Tour the world! Die by 24! Oh, I already am 24.
A: Bye.
MRR: You guys think you're pretty funny don't you?
K: We're real fuckin funny, Pricko!
A: It gets us into trouble, especially with the local legends, but we'll survive.

Apocalypse Hoboken c/o Dick Records/ 1297 Burdette Ct/

Apocalyps

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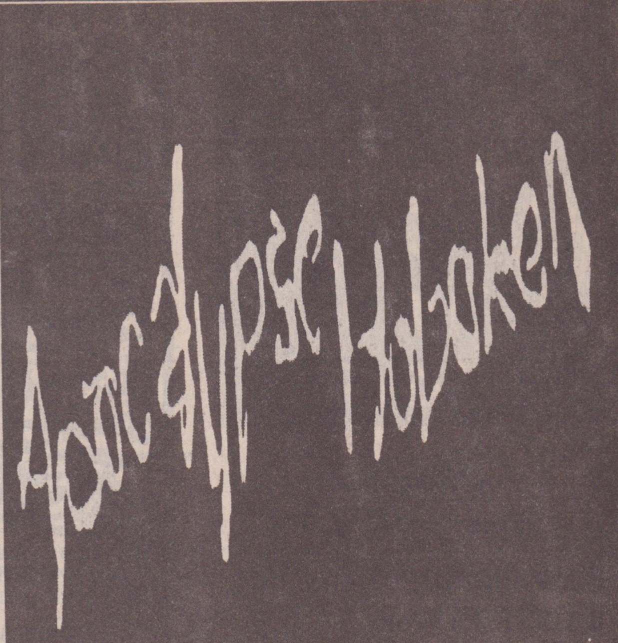

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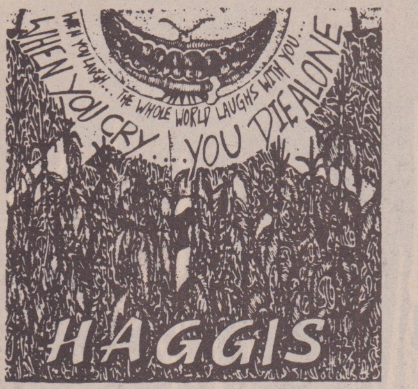

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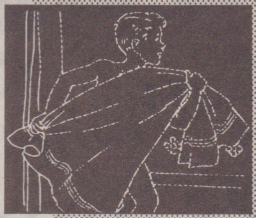

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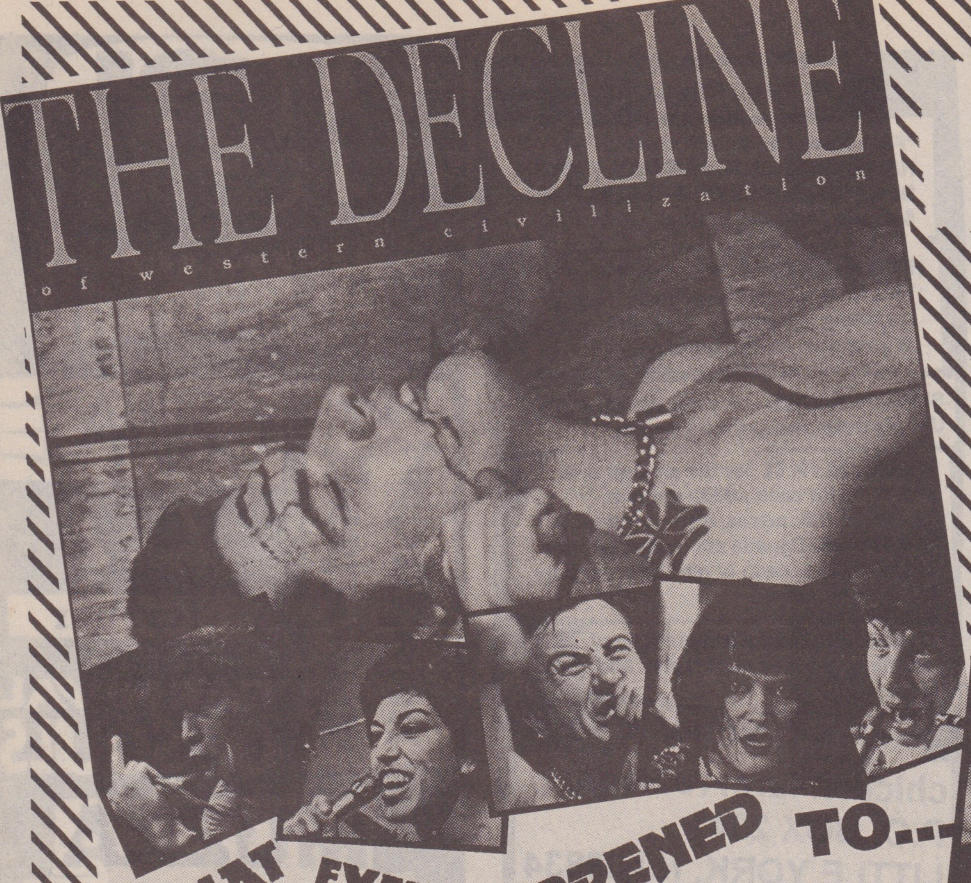

OF

AND Catholic Discipline

Claude Bessy and Phil Winstanley are friends—good enough friends to invite Francesca and me to supper on their rooftop. After feeding their pet boa constrictor, we all moved upstairs for Phil's homemade pizza, lots of Rioja and Navarra wine, and a long talk about the past—their past. On some future summer's night we'll bring them up to date, in Barcelona. But for now, let's go back in time, before we all got burned out in our own way, and hear what they have to say about Los Angeles, *Slash Magazine*, hard work and creativity. Interview by Tom (no, it's not a typo) Yohannan.

MRR: What were you saying about the Rolling Stones?
P: I used to work for that *Rolling Stone* magazine, in England.
MRR: When?
P: When I was nineteen. That's an awful long time ago. Can't remember what year it was—the sixties, anyway.
MRR: Was it still based in San Francisco, or in New York?
C: She worked for the British version.
P: They had a London office that was run by Jan Wenner, and Mick Jagger had half shares in it.
MRR: You mean the name of the magazine was actually because of its affiliation with the band?
P: Well, I don't know, but he had half shares—he was the one in charge of the London issue. So they'd send the paper over from San Francisco, and we'd put in eight or fourteen pages. There were about eight of us on the staff.
MRR: Were you doing layout?
P: No, It was...ridiculous. It wasn't my kind of job at all: I was the advertising manager (*laughs*). It's just that a friend of mine was the editor, and he said, "Look, all the ads are set up. You just have to run around London and pick up the ads, and hustle a few...all the big ads are set up...hustle a few small ads." We just smoked pot all day and all night, and lay around on this blue couch, but we didn't have enough work to do, really. We would have liked to have done more work...
C: Bullshit!
P: No, we would have...
C: Bull*shit!*
P: It's true! But Jan Wenner was really monopolizing everything. He didn't really like the London office, and we were always fighting with him, sending telegrams, saying, "Can we put more pages in, because there's more London news than just eight pages?" And he'd go, "I'll come over!" And he'd come over, and shop in Carnaby Street. Ridiculous, really. It closed because we rang Mick Jagger in Australia one day, when he was working on this film called *Ned Kelly*, and he'd just shot up his own hand (*general laughter*), and we said, "Look, we're arguing with Jan Wenner." And he said, "OK, that's it—all of you get out of that office! I don't want to know anything more about it."
MRR: Is that when you went to LA?
P: When **I** went to LA? No, after that I worked for a film distributor who distributed mostly American films. Shorts, like Pennebaker's.
MRR: Pennebaker? Don't know him.
P: He did a film called Monterey Pop. He had a good cameraman called Leacock. They were called Leacock/Pennebaker.

Claude Bessy, singer, Catholic Discipline/editor, Slash Magazine

***Claude:** Uh, Catholic Discipline. It's, uh, it's a graffiti that a couple of years ago when I was working at the Masque kind of part time I was cleaning up the shit on Monday mornings, it's a graffiti that I found on the men's room wall in big dripping red letters.*

CATHOLIC DISCIPLINE

Claude Bessy: vocals
Phranc: guitar
Rick Jaffe: bass
Robert Lopez: keyboards
Craig Lee: drums

UNDERGROUND BABYLON (lyrics: Bessy)

Sitting in a room, surrounded by bottles
My friends have all left
And my head is on fire
It's already morning,
But pieces of night
Are all stuck to my hair
What we did is fading
In the light of day
What we say is bullshit
We live the modern way

Chorus: And I guess I'll never find out
Which one of you wrote
With the greasy lipstick
Babylon must fall
Babylon must fall
Babylon must fall
On the bathroom mirror

On a spotty mattress
I will lay for hours
Adding up all my sins
And inventing new ones
I'm proud of my life
And I'll stand by my doom
I can tell right from wrong
And it never stopped me
All the prophets have died
The books have been written
Salvation in a jar
We laugh so hard it hurts

Chorus

I like the taste of guilt
I know the smell of death
It makes me want to sing
It makes me want to bite
When all the dumbfucks sleep
With their dumb little brains
Full of dumb little dreams
We try our new curses
Experiment with fear
Experiment with fear
Sit on each other's souls
And rehearse our downfall

Chorus

C: Famous underground cinema verite. Pennebaker was the greatest fucking underground director.
P: She also had a film about Jean Genet. And all kinds of shorts and things. The boss was a really good friend of mine. I was supposed to be her secretary, but half the time she would say, "You go and have a look at this film, and I'll type the invoices today." And I'd go down there and watch the film, and I'd come up and go, "Well, I think we want it." And she'd go, "Are you sure?" And I'd say "I haven't got a clue." (*general laughter*)
MRR: Were you right?
P: Sometimes I was right. But because of that company I went to LA. I met this guy called Gary Weiss who directed a short film we had, and he kept saying, "Come to LA, come to LA!" So I went, theoretically to visit him. I thought of him as this big rich American, with a great big flat and everything. He turned out to have only one room. I stayed, not with him, but I stayed in the States.
MRR: When was that?
P: 1974.

MRR: Were you doing animation yet?
P: No, no. When I met Claude he said, "OK, let's spend your return fare and then we'll think about it." (*hearty laughs all around*). So we spent my return fare, and then I had to find a job.
MRR: How did you spend that fare?
P: I don't know. On tequila, I think. (*Claude laughs uproariously*)
C: I do believe it was on tequila.
MRR: Claude, what were you doing at the time?
C: I was a waiter. I did everything, but at that time I was a waiter, wasn't I?
P: Yes you were.
C: I was a cook, I was in the kitchen, and I was the worst waiter in the world, and I was very proud of it.
P: You had the ketchup bottle under your arm.

MRR: Did you have your thumb in the soup?
C: I had my dick in the fucking soup! (*chuckles all around*)
F: Is that allowed?
C: I was just a waiter, man. I actually, before I met her [*Phil*], I had found my spot in life.
P: And I ruined it.
C: You did. You totally ruined it. Once again, somebody said, "You should do better than this." But I was perfectly...

MRR: That's a curse, isn't it.
C: It is. I was perfectly satisfied with my position in life. If I am a waiter, I am the worst waiter in the world. They love me. And I'm going to be the worst waiter in the world for the rest of my life, all right. And she came around and said, "Ah, you can do better than this..." And then I began thinking maybe I can do better than this.
P: Claude, I never said that.
C: You started saying, "What the fuck are you doing with your culture and all that stuff."
P: No, I didn't.
C: Well, you made me feel insecure about my position in life.
MRR: Well, let me ask you. How did you actually meet?
C: She was a customer. I was the waiter.

MRR: So you met at this restaurant? And was he the worst waiter?
P: I don't know. You see, I used to go for a swim at the beach, and then I'd go for coffee in this restaurant. There was this really handsome blond waiter there, who asked me out for the night. I said ok. And then he said, "Come and meet my friend in the back." And along comes this Frenchman with this old decaying tooth hanging from his ear...
C: My own tooth.
P: And thousands of rings on his fingers, this jacket that was way too big for him, and trousers that stopped just below the knee, more or less, and these ridiculous-looking shoes that looked like motorcars. And he said, "This is my friend Claude." I said hello, and Claude said, "Do you want to come and see my books at lunchtime?" And I said yeah, why not. And I went and looked at his books at lunchtime, we smoked joint after joint, and I never left. And I never went out with Larry that night. And I found myself a flat around the corner.
MRR: So, from then on it wasn't good enough just to be the worst waiter in the world?
P: I never said anything about that. You [*to Claude*] stole all the crab in the world. We had wonderful crab night after night. But it wasn't that. The job stopped.
C: You made me more ambitious. The worst thing anybody can do to anybody.

MRR: What happened when you became ambitious?
C: I don't know. somehow, one year, two years later, well, I was a dishwasher, and I was putting out a fanzine. It was called *Angelino Dread*.
P: Oh yeah. I'd forgotten about that.
C: It was a reggae fanzine. Basically, I was just typing my little head off, and xeroxing and sending it to friends. But I'm talking original fanzine. I was paying for the xerox, paying for the mailing. And then somebody got a hold of that fanzine—it was a fucking three page newsletter. And somebody contacted me and said, "I've just read this newsletter you're putting out, and I like your attitude," which was really nasty. And he said, "I'm starting a magazine about punk rock." And I thought, "What the fuck is punk rock?" So I said, "Let's meet and we'll talk about it." I didn't know anything about it. And so we met Samioff, who was a friend of a friend, and we said all right. I think the first thing he put on was The Damned.
P: Put on the cover, you mean?
C: No, the music. The first time I said, "This is horrible." He said, "Just listen," and he put it on again and again. Then we started drinking and listening to it. "Wow, I like it," I thought.

MRR: It was horrible enough for a man who was proud of being the worst waiter in the world.
C: Man, it's very strange to decide when you start liking punk rock because punk rock is basically unlistenable music. Until you see what is behind it and then you start to really love it.
P: The whole punk movement was what we liked about it. So much fun—all those kids who didn't like Ted Nugent and people like that.
C: My first impression was, Jesus Christ! All I loved at that time was reggae. And then The Damned. But suddenly I went "They've got a point!"
MRR: So you started working on his magazine.
C: I wouldn't call it work.
P: He wanted to start the magazine. It was him and Melanie, his girlfriend, as the graphics department.
MRR: And what was his name ?
P: Steve Samioff. He wanted to start the magazine. He had met Claude several times. He was the layout artist, Melanie was the photographer.

C: I happened to be the only one who knew how to fucking write. Everyone was brilliant as far as layout and photography, but there was only one guy who knew how to put two words together—and that was yours truly.
MRR: What was the magazine called ?
P&C: *Slash*
MRR: Why "Slash"?
C: In those days punk was associated with...cutting up. I looked up "slash" in the dictionary; it was "to cut down in a critical manner". To slash something is to criticize something. I thought this is what we are—slash. Not only physical, but on the intellectual level.
P: In England they thought it meant "go for a piss."
C: Which I didn't know at that time. Steve wanted to call it "Seditionary" which was the Malcolm McLaren shit.
MRR: You were doing most of the writing?
C: About 80%
P: And I was trying to edit Claude, which is very hard because he doesn't want to be edited. I was also doing the interviews. All of us went together to do the interviews, all four of us. And these four goons would go along with this portable tape recorder and we'd go on a bus sometimes. Melanie would take pictures, Steve would listen, Claude would talk. What I did mostly in the beginning was transcribe the tapes, hours and hours of tapes.
MRR: Who were you interviewing ?
C: Jesus Christ, the big ones! The Damned, Blondie, The Adverts...
P: Blondie was later. We had a big party in the beginning for a band called The Screamers in L.A. and they weren't even a band...
C: They weren't even a band because we were not even a magazine. (*everyone howls*)
P: They didn't know how to play anything. We invited them to a party and they attempted to play. It was terrible. They later got better. The whole point was they were going to come and they were going to play. Also in the beginning The Cramps came and we promoted them, really. Nobody in L.A. knew them at the time. They came and they played really well.
MRR: How big was the magazine ?
P: 28 pages, and Claude wrote most it, and then people started coming in from the street saying "I can write, and here's my article." It was very difficult to be an editor. With interviews I didn't want to cut out everybody's *ums* and *ahs* because that would make everybody

sound articulate and I wanted it to look like the way people are. With people from the street, it was so from the heart, it was difficult to edit them as well.
C: We did no editing.
P: No, not really. I just transcribed the tapes. Then Melanie left, because we weren't earning any money and she had a job at A&M. I was working in animation and I'd go to the *Slash* offices at night and transcribe all these tapes. So Melanie left and I became the photographer and I had beginner's luck. I took pictures at all the concerts, standing on a chair with punks bouncing all around. They were really sweet. I'd constantly fall off the chair because of all this pogoing. I'd fall into this group of pogoers, and they would pick me up immediately. It was a group of fifty kids and they were very nice and gentle. Later after we left....
C: Yeah when the beach punks....
P: We had a three day concert for punk rock. All the kids were really calm. There were about 500 kids. One night someone threw a beer can down the stairs and the owner called the cops and they arrived with 3 helicopters and 20 cop cars.

MRR: Where was this ?
C: It was downtown and it was St. Patrick's day.
P: It was Waterhouse Garden or something like that. Nobody was doing any harm but they pulled them out of there and as people went by they banged them on the head. There were two little girls, the Xerox twins; one was much tougher than the other. The fragile one got her head split open by a police baton for no reason whatever and her sister got really angry and went to a fence nearby and took a 2 by 4 and went for this cop. He put handcuffs on her and she ran round the block and broke them off and disappeared. At which point Claude went for the cop.
C: I have a photo of this.
P: There's this picture of this cop with big black leather gloves holding Claude up. I was a bit worried about Claude. I said "He's got a gun and you haven't." All the cops were standing on one side of the street and all the punks on the other. They were shouting, "White riot, white riot."
C: That cop grabbed me with his big leather gloves. The only thing he said to me was, "You're dead." My little legs were waving about and I said, "Uh-oh, welcome to America." Four minutes later, when he released me, I ran away, I found a brick and boom!—the fucking front of the patrol car just exploded.
P: I don't remember that. You're dreaming. But anyway that night was so ridiculous. There were about 5 totally innocent passive kinds of people, like hippies, sweet and peaceful. They had broken skulls, stitches, broken arms—they took their arms and bent them back.

"The intent is to really piss off people that I really hate and I want to see them dead and I despise everything they stand for, every word they say, the way they live, and I really want them to hate me. It makes me feel good."

MRR: Was that '77, or '78 ?
P: '78, I think.
C: The people who busted us were called the Metro Squad.
P: There were people in hospital and all for nothing. The *Slash* office made thousands of phone calls, trying to find out how we could stop this kind of violence in the future. Everywhere we called was just a dead block. They said you can't fight the police.
C: The police were after the punks and forget it.
MRR: Why this sudden over-reaction ?
P: I don't know why the owner called the police. He was afraid of the way people looked, perhaps. They looked threatening.
MRR: It wasn't a customary venue?
P & C : No.
C: It was a place where usually you have Polish weddings. In those days the punks were really frightening in America; they looked like mutants. It was a cultural clash of the first order.
MRR: Did that mark a change in the scene?
P: No... but maybe we provoked it a little bit afterwards. We used to have parties regularly on the roof at the *Slash* office in Hollywood. The Metro Squad would come...
C: 2 or 3 helicopters—imagine the same type of roof top as this—with floodlights— "This is an illegal assembly".

MRR: Last year, during the Olympics here in Barcelona, when they had all these helicopters flying around, did you flash back on L.A.?
P&C: Yeah, a lot.
P: Claude and I both said, "Remember Venice Beach?". Because we lived at the beach, and every night they used to come with those big floodlights. You felt like you were living in some kind of a war. They'd come and clean up the beaches at night, and sometimes they'd run people right over.

MRR: So how long did you stay with *Slash*?
P: Four years?
C: '76 to '80.
P: In the beginning it was just fun. Right from the first issue, these kids were walking around with our first cover, with The Damned, safety-pinned to their backs. But it broke even after only about three months.
C: When we died, there was something in the fucking *New York Times* about it!
P: I'd left by then.
F: And what about the record company?
C: We decided to put our mouth where our money was, or vice versa.

P: Bob Biggs came along and said, "I can pay you, Claude, to write for the magazine." And I thought, "Hold on—that means I'll have to work double, because we were painting houses." So I said, "You can't pay him, because he has to help me." And Bob said, "That's your problem." So Claude went off and earned $200 a month, and I did animation and house-painting. Bob wanted to make the magazine slicker—that's when we interviewed Blondie. I was dead against it—it was a street magazine. Melanie had left, Steve had fizzled out a bit, and I was helping with layout. And Bob became part of the magazine.

C: And I was doing the writing. Who writes every month? ¡Yo!

P: It wasn't supposed to be this big commercial thing—it was for the kids. So we had this big fight about putting Blondie on the cover, Bob and I. and Claude was sitting between us, saying, "My two best friends, fighting." But Bob made it much more commercial in the end. I was fizzling out because I had to work more, because Claude was earning such a pittance. Bob didn't know anything about punk. Claude suggested artists like The Germs and X.

C: And he agreed with every one of them! I said to Bob, "You have money; let's produce a few singles, and then an album or two." We started with the Germs and X. Phil was getting really angry with Bob. It was getting very hard to work with the two of them.

F: And then you gave away the record company?

C: We did the ultimate stupid thing: we gave away the fucking record company!

P: We weren't ever part of it!

C: When I left America, there were two conditions: we still had the label, and we still had the magazine. I said to Bob, "The magazine is over, and the record company is yours."

P: You couldn't give him the record company—he started it!

MRR: Was the record company also called *Slash*?

C: And it's still called *Slash*! Pick up any Lobos' record, and you'll see my design with the dripping...

P: It never would have started without Bob Biggs' money!

C: It never would have started without my fucking ideas!

P: So after that, Bob Biggs would call me up and say, "Phil, I've got a letter from Claude. What's inside? How much does he want?" (*Claude laughs*) So every time we were broke, he'd send...

MRR: Claude, how about your own musical career, your own band?

C: What!! (*astonished*)

P: Go on!

C: Are you sure you want to hear that?

MRR & F: Sure!

C: Basically, it started in the late seventies. We had started calling them "joke bands." The idea was: anybody can get up and start a band, especially if you have no clue...

P: That's punk!

C: Exactly. That's what I'm saying. They never had joke bands in San Francisco, because they took themselves seriously all the time. People in Los Angeles never took themselves seriously. So we decided to start a band. Why? Because *you* don't know how to sing, *I* don't know how to play. (*laughs lustily*) So basically, the prerequisite was a bass player, a drummer, a guitarist, a singer, and the way of selecting them was to ask, "Who *can't* sing, who *can't* play guitar?" I chose myself as the singer because I knew I couldn't sing if my life depended on it. And I looked for a drummer. I picked Craig Lee, who's now dead. He couldn't play.

P: Yes, he could.

C: Guitar, not drums.

F: Why did you have him playing the drums, then, if he could play the guitar?

P: That's why!

C: Then I chose Frankie, who could play guitar, but I liked her because she was a lesbian. I had the most macho lyrics in the universe, and everybody in the band, except me, was gay.

MRR: What did you call yourself?

C: Catholic Discipline.

MRR: But you, personally?

C: I didn't call myself nothing.

P: You were called *Kickboy*.

C: So all these people in my band were chosen because they didn't know what they were doing. And...what was the question? (*gales of laughter and pouring of wine*) And we'd just write it, and if it sounded trashy enough we did it.

P: They played about 7 or 8 times, and they were very bad, really.

MRR: Did you do a single?

C: We were on a compilation: *The Decline of Western Civilization*.

P: The best thing about your band was the organ player; he was very good. Craig was a good musician, and so was Frankie. It was only you who couldn't sing.

C: Are you saying I was the worst in the band?

P: Well, Claude was invariably absolutely shit-faced. He used to read his lyrics and say, "What the fuck is this?" And then throw them away. And they got thrown out of Club 88, and that was the main place they had played. They went back under a different name, but it didn't work. (*bursts of laughter*)

C: We called ourselves *The Fish Sticks*. We were the ultimate joke band. We wanted to show everyone that it could be done: get out there and do it; make an asshole of yourself.

MRR: So why did you guys leave L.A.?

C: I left because she left.

P: I'd had enough. I used to get up for work at eight, drive into Hollywood and work in an animation studio until six, drive to the *Slash* office, transcribe a few tapes, go to a reception or party, drive home at three or four in the morning, go to bed in the middle of a party sometimes, and get up at eight again. Three or four hours sleep. And I had decided to be the sober one of the group and drive everybody around. Everybody would pile into my car, sometimes one or two people on the roof, and I'd drive them around. I'd dodge the police and drive everybody home when they were fucked up. But I somehow felt I'd just had enough. I wanted to put my feet on the ground of Europe. So I said to Claude, "I'm going now." I had left London in '73, and got back in '80. Everything had really changed. Claude came a couple of months later, dressed in a T-shirt, from L.A. I found him shivering outside a London tube station in the snow. It had all been fun, it was mad, but I was really tired—I'd had enough. But we made great friends.

C: Yes, we did. And, the last word: if it had to be done again, I would do it.

MRR: Thank you very much.

STOVEBOLT

Interview by Jason Schreurs / Photos by Kim Kinikan

Stovebolt: a huge old car that's rusted out and rattles a lot but still goes really freakin' fast. Before you read on I want you to know that Stovebolt is one of the most exciting, talented, musically compelling punk rock bands I've ever heard. Sure there's all the best elements of Fugazi, Jawbreaker, Helmet etc. in the songs but comparisons wear thin to something this amazing. Write Stovebolt c/o 2037 E.8th Ave/ Vancouver, B.C., V5N IV3/ Canada.

It was all set. I was contacted earlier in the day by the management team of rock gods, the mighty Stovebolt. I was to meet them at the friendly Banner's restaurant at Commercial & 12th at 8 p.m. sharp. Come 7:30 I got a phone call from an anonymous source saying that the mighty Stovebolt had fired bassist Darren "The Hardware Man" Bennett and replaced him with new guy Parge "Parge" Pargiter after a heated session of arguing during which guitarist Sean "That Stupid Bastard" O'Leary received a big fat shiner. **"I'm** not sure who gave him the shiner. I think it was Dave 'Sean Is Always Ruining my Life' Alexandre, but the band's in turmoil," said my source. As I quickly scrambled to rewrite my ever-so-cliche questions on my way out the door, the idea came to me. A trick I'd learned back in Journalism school... a roll of duct tape and my microcassette recorder would do the trick. **I** was going to find out what had happened to Bennett and I would stoop mighty low to do it. However, when I arrived at Banner's I was astounded to see Bennett sitting with the band looking as though nothing had happened. However, as I looked closer I realized he was shackled at the wrists and legs and was being held at gunpoint under the table by drummer Rob "Grumpy Old Fart" Brady. **I** got a little nervous as I turned to a shinered Sean O'Leary who had the look on his face that if I ever found out about the Bennett hostage-taking, I'd surely be offed in the back of his "Gran Torino." **So,** I did what any creepy investigate journalist would do. After the short, uncomfortable interview (during which Bennett's only responses were "yes," "no" and the odd frightened tear - passed off as shy nervousness by the hostage-takers) I duct-taped my microcassette recorder to the bottom of their table and left them to eat and discuss their plans. I retrieved my microcassette recorder a full hour after the band left. I was a little scared that they may have seen the recorder and left vocalist Dave Alexandre behind to grab me, take me to a deserted park, scream his hoarse lungs out at me, and then bludgeon me to death with his swinging axe guitar. When I found my recorder safely intact I felt quite relieved and quickly informed the proper authorities. **Here's** what I got on tape: **Rob:** "Sean, what are you eating there man?" **Sean:** "Deep fried zucchini and mushrooms." **Rob:** "But what's that dip?" **Sean:** "I'm not sure. I think it's tartar sauce." **Dave:** "It's probably some sort of dairy product." **Darren:** "Please, God, don't make me stay, I can't stay, I got to go home, I don't want to be in the band anymore, oh please, gaaaawd no." **Dave:** "Shut up, Bennett, you're here to stay. You left Sparkmarker and look at how huge they're getting. Besides, you're the best bassist in Vancouver, we're not letting you out of this band." **Darren:** "Why is Parge here then? I don't understand." **Parge:** "Bennett you've gotta learn who's in charge now. I'm here to take care of you and to play bass along side you." **Sean:** "Ya, we'll just be like Superconductor, we'll have two bassists." **Darren:** "Noooooooooooooo." **At** this point on the tape, Rob is heard mumbling to himself and finally raising his voice to say... **Rob:** "You guys, I'm getting nervous about this. Maybe we should let him go. His loved ones are going to realize that he's missing, you think they won't notice!? We have to let him go!" **Dave:** "Rob, you mutter one more word about letting him go and you're the next to be put in handcuffs!" **Rob:** (now yelling) "Who the fuck are you!!! Who do you think you are!!!" **Sean:** "Really, Dave, who made you boss?" **Parge:** "I'm the new guy, I could be the boss!" **Everyone** (except Bennett): "I should be boss!" **At** this point on the tape, pandemonium breaks loose and the sound of fists to flesh can be heard. The sound of breaking glass fills the speakers and I can hear something like the sound of a table being tipped over and then... my tape shut off (next time I'm buying a 60 minute one). **Anyways**, I didn't sleep too well that night but got a call from Sean O'Leary himself the next day. "What's up?" I asked nervously. "Nothing much," he said. "We had a small disagreement last night, um, Bennett is out of the band now, um, Parge is in, and, um... we just recorded 11 songs, that's about it. Can't wait to see the article," he added and then hung up. **I** haven't heard from the boys since although once I saw them together on the street and they all had black eyes. As for Bennett, he dragged himself to safety that night when the rest of the guys were duking it out. "I guess I just wasn't hard enough for them," Bennett stated in a world-wide press release. "He couldn't wrestle," Stovebolt replied in theirs. Rumor has it Bennett is still recovering and is now a plumber making $30 an hour. ***It** should be noted that 1) the nicknames for the previous story were chosen by the other band members and are in no way meant to hurt anybody's feelings and/or cause any free-for-all black eye brawls; 2) I watched "Reservoir Dogs" before writing this; 3) my recorded tape of the actual interview was way too long and of pretty bad quality; and 4) the band gave me permission to diverge a little from the truth so I did.*

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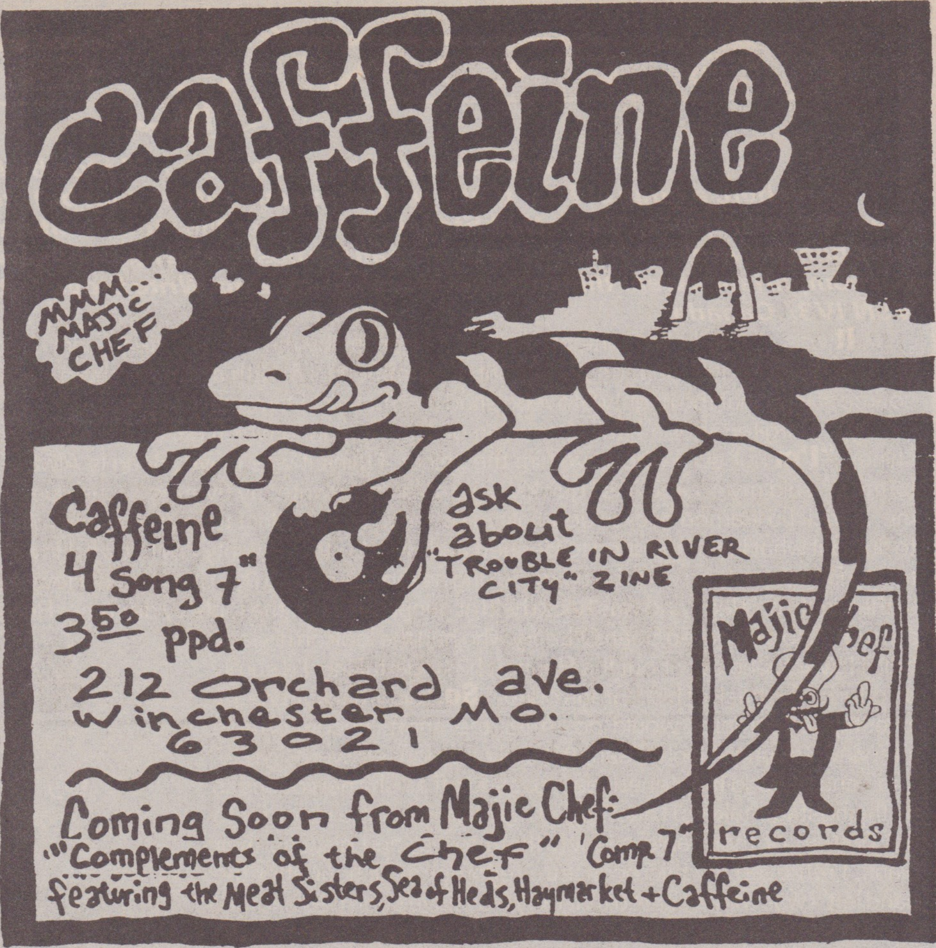

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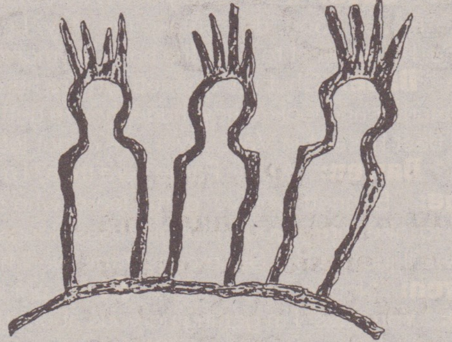
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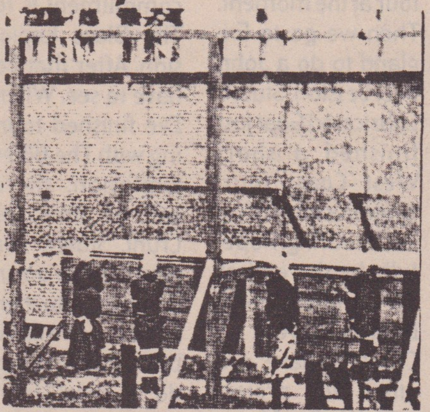

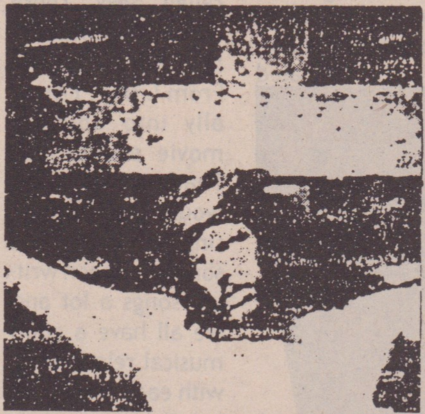

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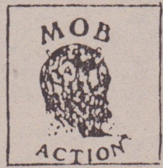

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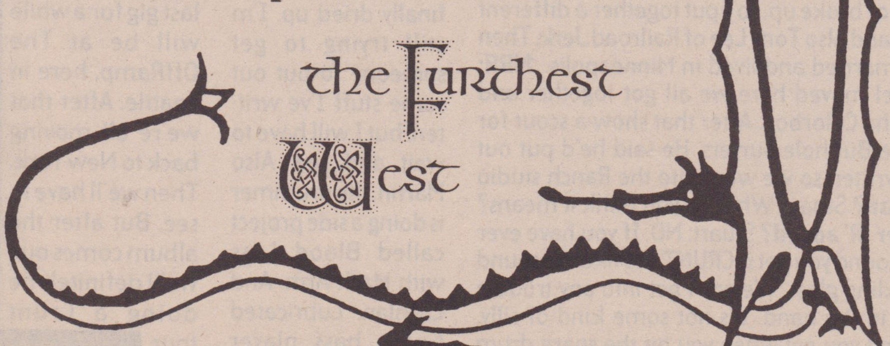

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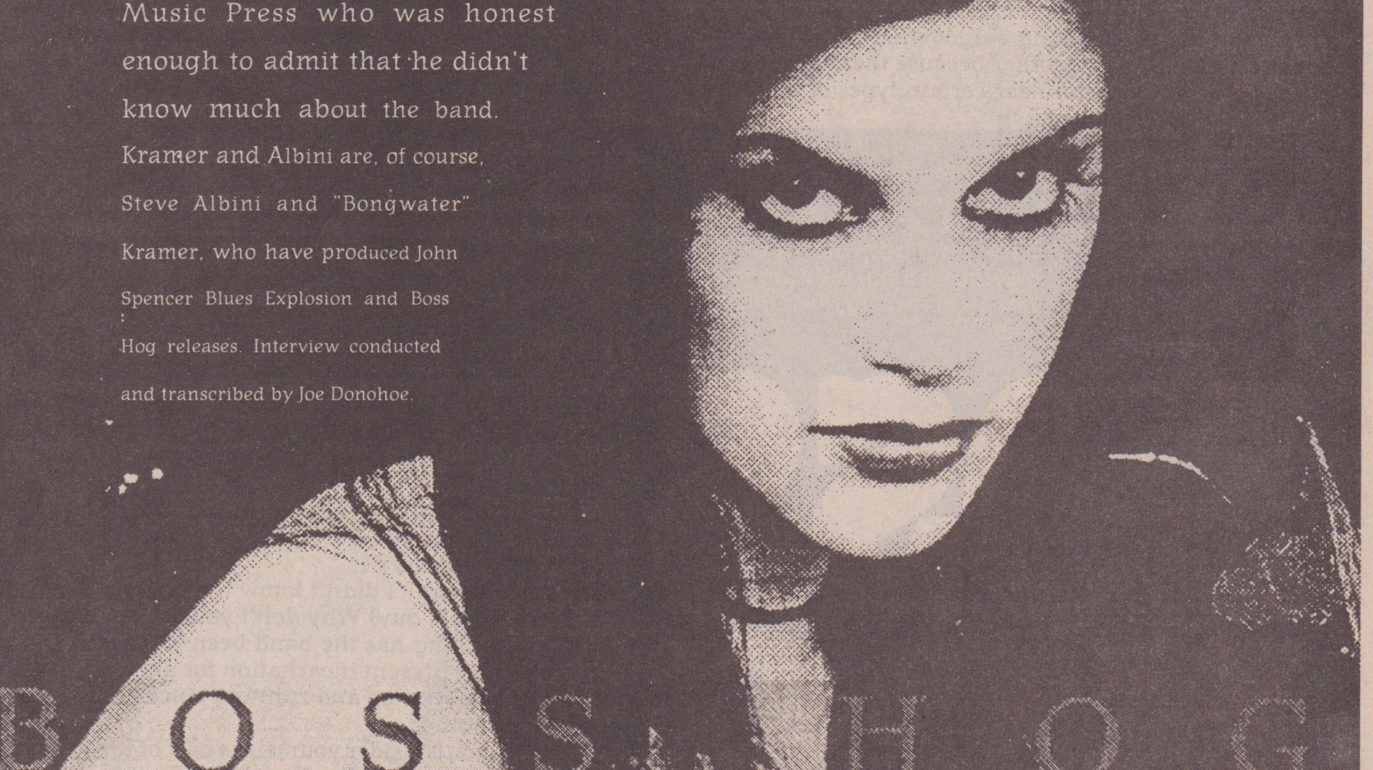
Crunt is a side project consisting of Stuart Gray of Lubricated Goat, his wife Kat Bjelland of Babes In Toyland and Russel Simins of The Jon Spencer Blues Explosion. Here is the interview. **MRR: How did you all end up in Seattle?** Stuart Myself and Kat were living in Minneapolis but she wanted to move to Seattle and buy a house, they're cheaper here than New York I didn't really like Minneapolis, so we've been here since the start of this year Russel My wife is going to the University of Washington, so I came out here with here But we're about to get divorced now **MRR: Did you know each other before you moved out to Seattle?** Stuart: Yea. I knew Russel from NY. I lived there for a while after Lubricated Goat finished their one and only European tour. I had an accident over there and came back to NY. **MRR: What kind of accident?** Stuart: Well, it was way back in 1990 and after a show in Berlin, I got stabbed by a Turk. I was pretty drunk, so I didn't feel a thing, even though I'd been stabbed in the face. I got stitched up but I collapsed in Switzerland and was rushed to a hospital. I nearly died. And all I remember was having a lot of tubes coming out of my body. That put an end to the tour and I came back to NY. **MRR: What did you do in New York?** Stuart: Well Lubricated Goat sort of broke up, so I put together a different line-up. I got Todd Ashley of Cop Shoot Cop to play and also Tony Lee of Railroad Jerk. Then I met Kat (from Babes In Toyland) and we got married and lived in Minneapolis. **MRR: How did Crunt come about?** Stuart: When Russel moved here we all got together and started jamming. It went well, so we got a gig at the Colorbox. After that show a scout for Trance saw us and we got a fax from King of The Butthole Surfers. He said he'd put out an album. And we had about ten songs already written so we went into the Ranch studio and started recording. **MRR: What does Crunt mean?** Stuart: What do you think it means? **MRR: A part of me female anatomy with the letter 'R' added?** Stuart: NO. If you have ever been in a car crash or rear-ended another car, the sound you get is CRUNT. It's like the sound of metal colliding. Then there is the sound of tinkling glass. We can't get into any trouble with the Riot Grrrls, because we have a woman in the band. It's not some kind of silly, purulent schoolboy thing. Russel: Crunt is the sound you get when you hit the snare drum really hard. It's as simple as that. **MRR: Who writes and sings?** Stuart: We all do. Kat plays the bass. She sings on one song called "Unglued" and Russel sings on one track. His song is called "Sexy". There is also an instrumental called "Theme From Crunt". I'm really into doing a movie soundtrack. That's something I would like to do. I sing the rest of the songs. I've been writing songs a lot and we all have a good musical relationship with each other. The songs are weird, hard, quirky rock songs. More of a rock and roll variety. Kat: I still manage to give a few bloodcurdling screams. **MRR: How do you all find me time to this. I mean you're all in bands that are pretty successful and are kept busy doing just that.** Russel: Well, we try and fit Crunt into and around our own schedules. So when we are free, we perform as Crunt. The Blues Explosion are on tour at the moment. Then we go to England to do a John Peel Session. Stuart: Lubricated Goat just finished a short West Coast tour, while Russel and Kat were touring. Hopefully by the end of the summer we will be free to work on Crunt. I have another side project called KatStu. It's got Kat, Russel, and we're going to get an extra drummer, Martin Bland from my band Lubricated Goat. I've already got some songs written and I hope to do some demos by the end of the summer. At the moment I have put a lot of time and energy in Crunt. **MRR: What's going to happen to Lubricated Goat?** Stuart: The bands been around for a long time and T think by now it may have finally dried up. I'm still trying to get someone to put out some stuff I've written, but I will have to wait and see. Also Martin, the drummer is doing a side project called Blood Loss with Mark Arm. And Lachlan, Lubricated Goat's bass player was living in Texas, so it was hard for us all to get together. **MRR: What happens if Crunt becomes very successful?** Russel: Well at the moment my main commitment is to The Blues Explosion. After that I'd have to see. When I've finished touring with The Blues Explosion, there will be time for Crunt. Stuart: The album's due out in October. So by then I think we will all be free and we can do a short tour. We've already got a video made and we've played here in Seattle a few times and the shows have gone down really well. Kat: I'm going to England to do a short tour with Babes In Toyland. And I've got another small project called Baby Lemonade. I'm going to record a couple of songs with Courtney Love. **MRR: When are Crunt going to play again?** Stuart: Our last gig for a while will be at The OffRamp, here in Seattle. After that we're all moving back to New York. Then we'll have to see. But after the album comes out, we'll definitely be doing a Crunt tour.

CRUNT

BOSS HOG

While a mere interview can't convey the sense of raw rock&roll one gets at a Boss Hog or Jon Spencer show hopefully some of you won't find the following to be an unstimulating read. I spoke to Cristina, Jon, Hollis and J.J. before their mid-summer show with Kryptonite Nixon and Star Pimp at the Elbo Room in San Francisco. Cristina and Jon Spencer have been doing the noisy r&r thing since a long way back. Jon was one of the founders of the legendary Pussy Galore, the inspiration of many an imitator, playing psycho blues influenced punk rock, regardless of whether it was in style or not, when every one else in the band's native D.C. was doing hardcore. According to legend P.G. got kicked out of D.C. for appreciating fermented beverage and writing a song called "Fuck Ian McKaye", but then again people say a lot of things. I found them to have a good sense of humor as well as the greatest "attitude motherfucker" presence on stage since the week before when I saw The Big Jon Spencer Blues Experience over at the Kennel Club. The unusual structure of the interview derives from the fact that I split the questions with a pleasant English guy from The American Music Press who was honest enough to admit that he didn't know much about the band. Kramer and Albini are, of course, Steve Albini and "Bongwater" Kramer, who have produced John Spencer Blues Explosion and Boss Hog releases. Interview conducted and transcribed by Joe Donohoe.



MRR: With your blues influence you seem a lot closer to the early Rolling Stones than almost any other punk band. What exactly is your genre of music anyway? [dumb question but it gets better, Joe]

A.M.P.: I was thinking you're sort of like the Gun Club.

Jon Spencer: We're rock&roll.

A.M.P.: You seem influenced by the Cramps, Velvet Underground, Gun Club sort of thing.

Cristina: Well yeah. Anything that's sort of bluesy is good to listen to. We want to do something that's good to listen to as well as play. I don't think we have any direct influences, it's probably a great many different things. We all grew up in very different places. I grew up in Washington D.C. listening to hardcore and go go, so to me its important that something be loud and noisy as well as danceable. As for everybody else, well, J.J., what are your influences?

J.J.: Oh I think we all have lots of musical veins.

A.M.P. : Are you all in different bands?

J.J.: Well not right now. Except for Jon we're all just doing Boss Hog.

A.M.P.: Because I got a bio faxed to me today and it said you just keep changing.

Cristina: We've pretty much solidified by now. We've all been in other bands except for Hollis, this is her first band.

MRR: Can I ask a question?

Cristina: Sure.

MRR: Well I just want to ask Hollis a question.

Cristina: Hollis come on over.

MRR: It seems like you've played before. How long have you been a drummer?

Hollis: I've been playing drums for eight months.

Cristina: We work her hard (laughs).

MRR: How many drummers has Boss Hog had?

Cristina: Only one other, Charlie Ondras (sadly).

MRR: The drummer from The Unsane?

Cristina: Yeah. He died last year.

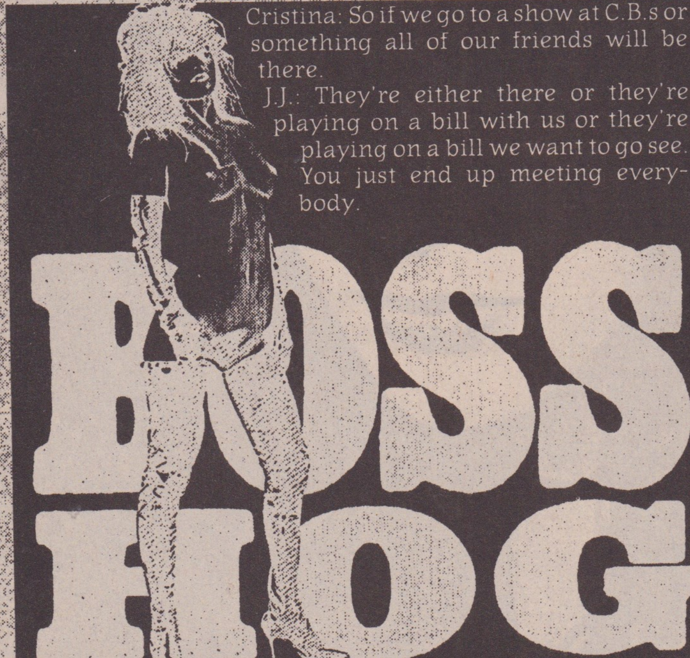
MRR: It seems like the scene in New York is pretty close knit. A lot of bands play together and hang out together.

Cristina: There's different little scenes. We don't hang with everybody.

J.J.: Not all the people hang out together constantly. Everybody sort of knows each other because there's only so many places where you can hear certain types of music represented.

Cristina: So if we go to a show at C.B.s or something all of our friends will be there.

J.J.: They're either there or they're playing on a bill with us or they're playing on a bill we want to go see. You just end up meeting everybody.



all photos by michael lavine

Cristina: So when Boss Hog just started that was the thing. We just called our friends who we saw all the time to come and play. This situation is why members from all the current New York bands know each other.

J.J.: People who like all the same kind of music tend to gravitate toward each other.

MRR: (to Cristina) Now you were in Pussy Galore for three months with Jon right?

Cristina: Well Jon was always in Pussy Galore.

MRR: But you were involved for just a while.

Cristina: It was for about a year. We moved to New York together and one of the guitar players, Neil Haggerty, didn't move initially so they sort of handed me a guitar and I had to fill a position and I didn't play guitar at all. The band just had to teach me to play and I did. Then Neil moved up and I sort of became the fifth wheel so I got the big boot eventually.

A.M.P.: Are you bitter about that?

Cristina: No, not at all. I sort of saw it coming and I sort of felt it as well. I wasn't contributing anything. I wasn't capable enough at that point to say, oh let me write this or that. So, I'm not bitter about it. It happened a long time ago for a lot of different reasons.

MRR: Were you involved in the Honeymoon Killers or not?

Cristina: Yes I was. Right after I got out of school we were living in New York and we went to see the Honeymoon Killers whose records we had bought in Washington D.C. and I really liked the band. They usually played with guest guitarists and they asked me to play with them because they knew I wasn't in Pussy Galore anymore. I went over there and it was very enjoyable for all of us so I became a more permanent member of the band.

MRR: And you were still playing guitar.

Cristina: Yeah. By that point I felt like I could play guitar better and it was more fun for me, and that factor made it more interesting though eventually I just got bored with it because I wanted to do my own thing. Eventhough I was contributing it still wasn't my band and I wanted to work with Jon again so we started Boss Hog.

MRR: You play with different and old styled instruments. A couple of weeks ago I saw Jon Spencer Blues Explosion at the Kennel and he had a very old looking amp.

Cristina: It's not an amp., it's called a "theramin". Ah Jon, a "theramin" was a 1920's instrument invented by some crazy Russian inventor?

Jon: Yeah, invented by Theramin.

Cristina: Doctor Theramin.

Jon: I don't know if he was a doctor.

Cristina: Sure he was.

Jon: He's still alive.

Cristina: Is he?

MRR: How does it work?

Cristina: How does it work Jon?

Jon: It's an oscillator and it works off body capacity.

Cristina: It breaks sound into two waves.

Jon: Not waves, it's a body capacitor.

Cristina: Well he knows, he's read all about it.

Jon: (laughs)

Cristina: It's the thing they use in Pink Floyd songs when it goes woo eee ooo and horror movies. That's the Theramin.

J.J.: Jimmy Page used it.

Cristina: Oh yeah? I didn't know that.

MRR: (to A.M.P. guy) Why don't you ask a question?

A.M.P.: How long has the band been together?

Cristina: In its present incarnation for about six months but Boss Hog has been up and running since 1989 in one incarnation or another.

A.M.P.: Do you consider yourself as part of the "punk scene"?

Jon: Punk scene, sure. Punk rock! Fuck yeah.

A.M.P: Fuck yeah! (laughs)

(at this point Jon, who has been moving guitars and what-not about knocks the A.M.P. guy's beer over and onto him)
Cristina: Oh Jesus, Jon. Ohh.
MRR: Criminal.
Cristina: Oh Jon, clean it up, you're getting it all over Hollis' bag.
A.M.P.: (laughs)
Jon: It's punk rock man.
MRR: Beer's what got you guys kicked out of D.C.
Cristina: (laughs)
Jon: I know you're kind of reticent to label yourselves, and don't think you should necessarily but...
Cristina: ...but yes, punk rock, yes.
MRR: I would like to ask a confrontational question.
Cristina: Good I love those.
MRR: Don't you think that punk is.... well I'm involved in the punk scene somewhat but there seems to be a lot of disillusionment, especially in San Francisco, because this is such a jaded fucking town, this attitude a lot of people have of "punk is had as fuck." You read interviews with Jesus Lizard and they're asked "Are you punk rock?" and David Yow quickly distances himself and his band from the term "punk". They go "We're a rock&roll band." You hear the same thing from Kurdt Kobain.
Jon: Those fuckin' pussies. They can suck my dick! Punk rock lives! Punk rock rules! Punk rock's not dead.
Cristina: Yeah we're totally punk.
MRR: Jon where do you get those jackets and red shirts. When you played up here last you wore the same blazer and the same red shirt.
(lotta laughter from everyone)
Cristina: That's so funny because we were sitting out in the van and Jon was going "Man, did I wear the same red shirt the last time I was up here?"
Jon: I gotta keep a list. I've gotta change here now.
Cristina: Actually he's got about 2000 shirts, they're all either red or green or beige or black. He just has to remember which shade goes with which suit.
MRR: I read in an English fanzine, *Moral Sense*, that you guys are planning to move to Chicago. Is there a migration to Chicago happening?
Jon: No that was last summer, soon after Charlie's death, we were just sort of upset and I was thinking we should just get the hell out of New York so we went to Chicago and sort of looked around. We've been there before but this time we were thinking of moving there.
Cristina: It's sort of a yearly thing but we go there and within a week we change our minds.
MRR: Speaking of Chicago, if Albini and Kramer got in a fight who would win?
J.J.: (laughs)
Cristina: Steve hands down. He'd kick Kramer's ass all over the wall.
A.M.P.: I saw some press about you in the N.M.E. as well.
Jon: Something came out?
Cristina: When?
A.M.P.: It was a review about a show or something.
Jon: It must be pretty old.
Cristina: We just got back from doing press in London.
A.M.P. : It was faxed to me in the bio.
Cristina: No,no. That's an old thing.
Jon: It's about four years old.
Cristina: Yeah it's the one that has Jon with the gun. What a clever photo.
MRR: Now your new LP, or excuse me, CD...
Cristina: Well it's an e.p. and it's also out on vinyl.
MRR: Good, I can listen to it then.
Cristina: Good.
Jon: The vinyl sounds really shitty though.
Cristina: They vinyl isn't as good unfortunately but.....
MRR: That's the price you pay.
Cristina: It's a beautiful 10" gatefold vinyl package. It's such a shitty pressing though, there's not going to be any more unless Hazelmyer puts up the money to repress it.
MRR: So you're still on Amphetamine/Reptile?
Cristina: Yeah. They've always done right by us.
MRR: It's working out.
Cristina: Yeah, there's been some minor grievances but nothing that's made us want to stop working with them.
(Cristina shows us a copy of the record)
Cristina: Gatefold!
MRR: "Girl positive".
Cristina: A beautiful 10". Black vinyl. We hate colored vinyl, or I do.
MRR: Cristina, you work for an expensive New York magazine right?
Cristina: Well I don't know if it's expensive. It's $2.50, just as much as *Sassy* damnit.
Jon: How much is *Maximum Rock&Roll*?
Cristina: Yeah!
MRR: $2.00.
Cristina: There you go.
Jon and Cristina: (almost in unison) And it's glossy colored paper.
Jon: Color photos.
Cristina: I make it look that beautiful.
Jon: Chicks.
MRR: What's the name of the fanzine, I mean magazine?
Cristina: "Fanzine?"
Jon: It's this fucking rad fanzine, it's called *Allure*.
Cristina: It's a beauty fanzine. *Allure* is part of the Connally Nast family which includes *Vanity Fair*.
MRR: How do you tour if you work for this magazine? Do they give you time off to tour?
Cristina: I get people to replace me or I get two weeks paid vacation, so I get paid while I play, plus I get fabulous health insurance, I take cars left and right. No (laughing). It hasn't really come off where it's been a big problem for me. I'm usually allowed the time I want. Everybody at work knows I'm in a band. They're all rooting for me.
MRR: Can everybody else pay their own way with the band or are they working?
Jon: No, I'm working.
Cristina: But I bring home the bacon.
Jon: I work at another magazine but I freelance.
MRR: This is for the bass player. I hate neglecting other members of the band. How long have you been playing with Boss Hog?
J.J.: I started playing right after the second record was recorded when Charlie from The Unsane was still playing with them. I did two tours with them.
Cristina: Yeah, Jens has been the underrated member.
MRR: The bass is really loud in Boss Hog records so the bass is important. I always like asking bass players questions.
Cristina: Yeah well when we played in Berlin, Blixa came and said he thought the bass was the best part of the band.
MRR: Awww.

We ended up here but the band graciously asked me to ask more questions after the show if I came up with any good ones. After getting slammed on by a bottle neck of about fifty punks fleeing from the yuppies downstairs in the Elbo Room to bask in the sounds of THE HOG, I thought why not ask Jon and Cristina about how they stand on the moshing controversy.

MRR: Jon Spencer, how do you feel about moshing?
Jon: Well whatever people want to do is fine. I'm not really that crazy about people touching me.
Cristina: Except for me.
Jon: I'm trying to do a job. I'm not going to go diving into the audience.
Cristina: Jon and I mosh at home.
Jon: Yeah, we do our own moshing.

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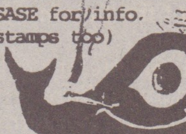

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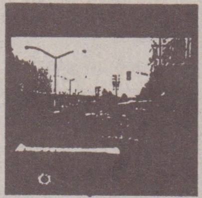

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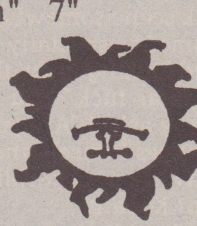

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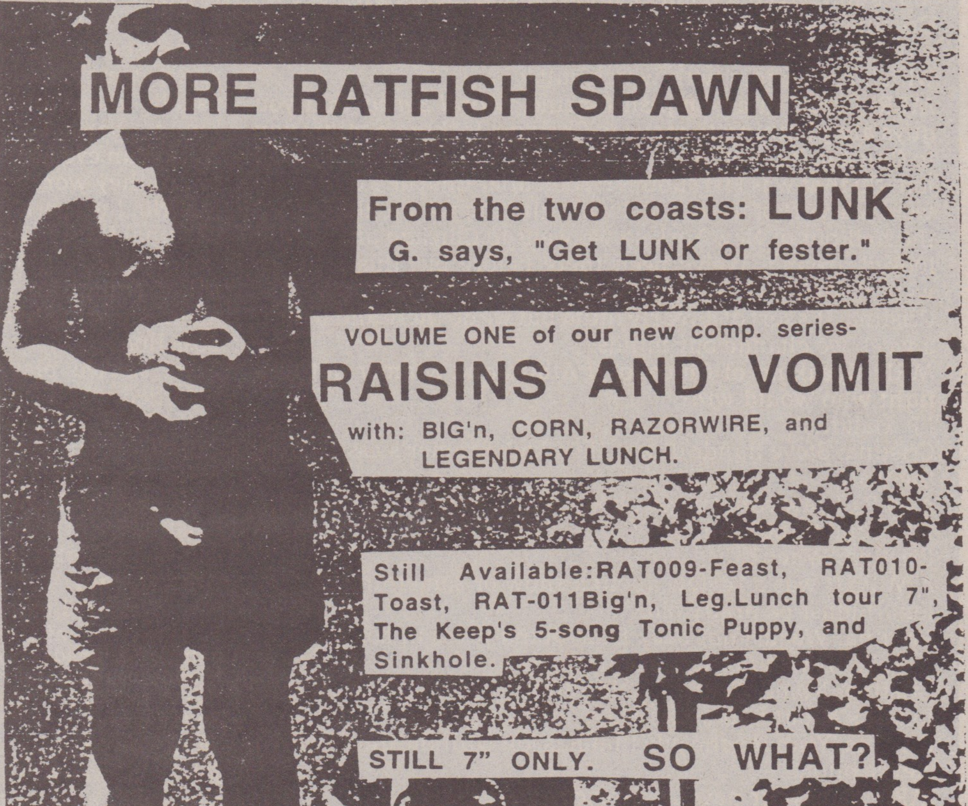

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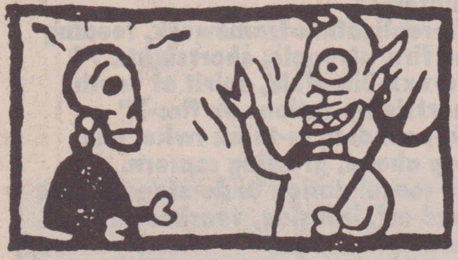

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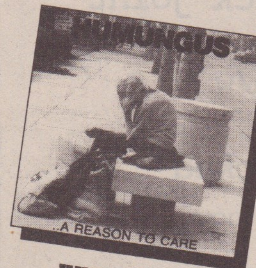

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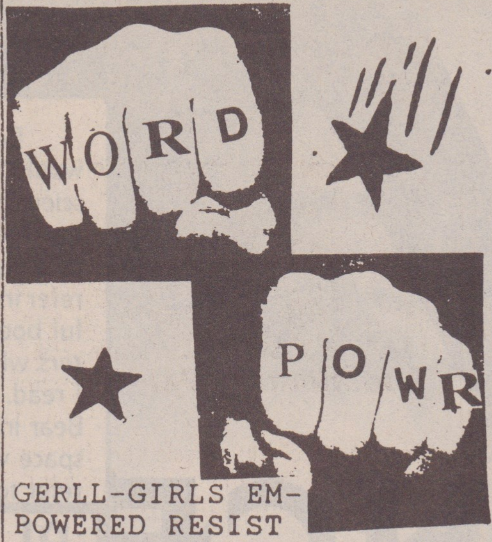

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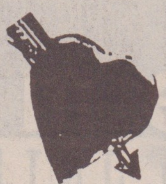

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VIOLENCE AGAINST WOMEN

THE DEBATE CONTINUES

I was delighted to see that Jeff Bale used nearly his entire column to respond to my letter about rape statistics and political correctness (both appeared in #123). The present article is not meant to be a reply to Mr. Bale, more a further discussion of these and other issues,. Hopefully, this article will put the present discussion on rape statistics to bed permanently, and consensually.

EVAN HARRINGTON

Before discussing the statistics I think it would be useful to talk about the nature of scientific research in the social sciences, a topic that has received nearly as much flak at MRR as a vegetarian at a barbecue. Specifically, I refer in the following passages to the wonderful book by Jonathan Rauch, *Kindly Inquisitors*, which Mr. Bale so thoughtfully suggested I read, but which I had long since devoured. Bear in mind that I am doing in a very short space what Rauch did in 150 pages; please refer to him to clear up any ambiguities.

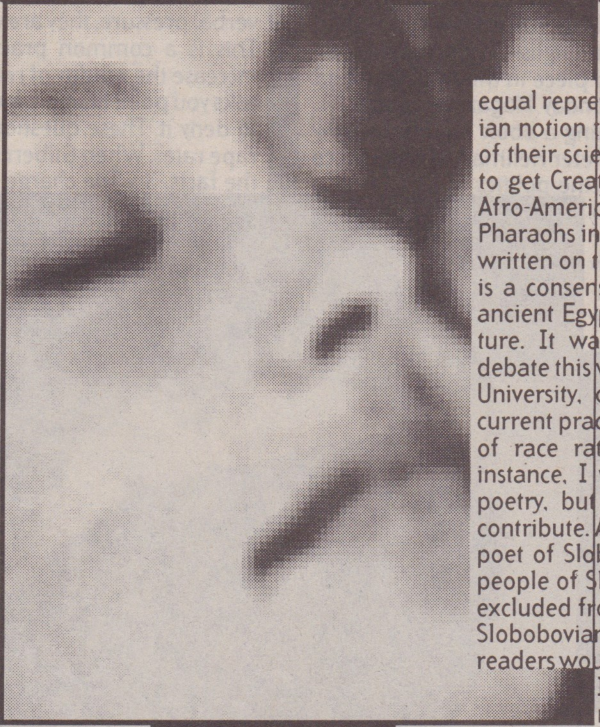
Plato & Knowledge.

Our search for knowledge begins with Plato who some may recall advocated a "philosopher king." Plato felt that the only way to get to the heart of a matter is sitting and contemplating the nature of the thing under question. The best knowledge comes to him who thinks best. As such, all people can penetrate the truth of a matter to greater or lesser degrees. How do we decide who is right? In Plato's scheme, the only solution is to set up the wisest man in the land as the philosopher king and as the authority and arbiter of all questions. Being the wisest, he can penetrate deepest into the truth of a matter. The philosopher king's first duty is to the state, and truths that do not support the state will be subordinate to those that do. Thus, the philosopher king is a tyrant since he has a moral obligation to lie for the good of the state. Plato had absolutely no problem with lying or censoring any expression at all so long as it furthered the good of the state. Of course, no one else would be permitted this luxury.

Modern day fundamentalism, whether it be of Christian, Muslim, Koreshian, or other stripes, is based on the idea (stemming from Plato) that fundamentalist leaders have a mainline to the truth: the followers will uncritically accept the words of their leaders. Fundamentalists come in all shapes and sizes, believe all kinds of things, and can count nearly every person on the planet (to greater or lesser degrees) among their ranks. We have

all, at some point, held a belief in spite of evidence to the contrary. In its most dangerous form, it allows the arbiters of truth the very power of life and death. We can see this with the clerics of Iran and the edict that Salman Rushdie must die for questioning Islam. Most often though, fundamentalists simply refuse to acknowledge that they may be wrong.

Often, no amount of proof contradicting something which they believe will make fundamentalists change their minds. The reason is because they rely on a different system for determining the truth than the liberal science method of critical inquiry, as accepted by the west. Rauch goes to some length in his book to detail why the system of liberal inquiry is more efficient at truth finding. It all boils down to this: In Plato's system, or any other fundamentalist system, you have a party line determined by those in power, often in the service of the state, and this may not be deviated from: one opinion for everyone. In the system of liberal science you have thousands of people with different ideas all trying to get fame by having their theories proven and accepted as fact. You have many people trying to get at the truth and bad ideas will be exposed as such and will be discarded. Because of its resilience and ability to harness the creative powers of so many people, even (particularly) when they do not agree, liberal science is the best and most efficient method of determining truth.



I have noticed, in parlance with people of various types (even, it is to be admitted, within the pages of this very magazine) that their stalks across the land a grey cloud of distrust of science, and of statistics in particular. Free and open debate is one mechanism by which science functions and statistics is another. Both are held suspect by great masses of people, but for different reasons. I quote the incomparable H.L. Mencken: "Even today, with the scientific passion become familiar in the world, the general view of such fellows is unfavorable. The typical scientist, the typical critic of institutions, the typical truth seeker in every field is held under suspicion by the great majority of men, and variously beset by posses of relentless foes." Without free debate, knowledge would come to a standstill since scientists would be unable to criticize each other. Without statistics to prove one theory over another we would need some type of authority, like the philosopher king, to tell us what is right.

This deep seated distrust of statistics seems to be couched in the idea that they are equivalent to ivory tower lies. Benjamin Disraeli once said: "There are three kinds of lies: lies, damned lies, and statistics." Logical minded people can often be heard to say that statistics can be used to prove anything at all. Apparently, this distrust goes so far as to convince people that an experienced statistician can prove black is white or 2 + 2=3. After this assault on science, the average person is left with no other way to support their beliefs than the consumption of authoritative statements spewed forth by some demagogue or other. I am convinced that this is one reason why cults are so attractive. If I can't trust the scientists, who can I trust? Lets see, here's a guy named David Koresh who seems pretty cool, plays guitar, and really seems to know a lot about a lot of things...

Criticism is invaluable in the liberal science system. We must all be critical, even of ourselves, and in doing so, practice science. Again I quote Mencken: "A skeptic as to all ideas, including especially my own, I have never suffered a pang when the ideas of some other imbecile prevailed." However, and this is a critical point, if you continue to believe an idea when there is a consensus among scientists (using statistics to prove their point) contrary to what you believe, then you are practicing fundamentalist thinking. Of course, it is possible that the scientists who arrived at a consensus of opinion are wrong, and that you will be vindicated in the end (though this is a longshot). That is one reason why I say that we have all engaged in fundamentalist thinking, to some degree.

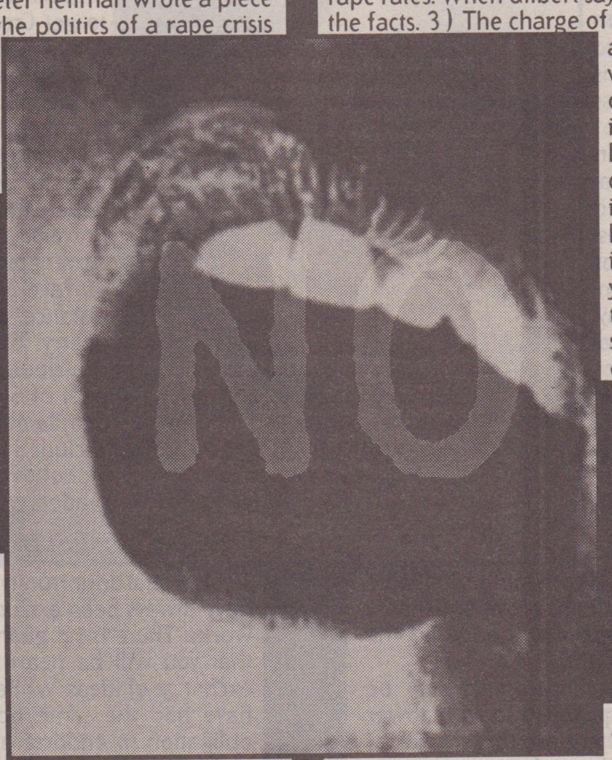
PC Movement.

One of the most serious challenges, according to Rauch, to the system of liberal inquiry (that is, science), is presented by the humanitarian concerns of the Political Correctness movement. The basis of P.C. seems to be that all peoples who were heretofore excluded from scientific (or other) debate are now entitled to equal representation of ideas. This humanitarian notion that all ideas are equal, regardless of their scientific merit, is what Christians use to get Creationism in science textbooks, and Afro-Americans use to get the idea of black Pharaohs into the books. (Dinesh D'Souza has written on this point and expressed that there is a consensus among Egyptologists that the ancient Egyptians were a Middle Eastern culture. It was especially fun to see D'Souza debate this with Molefi Kete Asante, of Temple University, on Nightline.) This explains the current practice of selecting ideas on the basis of race rather than academlc merits. For instance, I want to put together a book of poetry, but I don't know who to invite to contribute. An associate suggests that I invite a poet of Slobobovian descent, since the good people of Slobobovia have been traditionally excluded from poetry. But, says I: I've read all Slobobovian poetry and I don't think my readers would like it. My associate tells me that I am obligated to include such material because everyone deserves equal opportunity of expression and the Slobobovians have always been excluded. That simply is not how science works. There is no guarantee in the liberal science system that you will be heard, and this should be true for any exchange of ideas. While it is true that some groups may not have had the same opportunities, no one is under any obligation to endorse any idea, except on the basis of its merits. If someone wants to go and print a book of Slobobovian poetry, that's fine. But no university, or any other person or organization, is obligated to believe or support an idea simply on the basis of who said it. The P.C. movement has insisted that schools make room in their curricula for whatever viewpoint is expressed by any group that has been historically oppressed. This, and the fear by professors of being accused, has functioned to limit debate and threatens to ruin the liberal science system. Without such a system we will go back to Plato's philosopher tyrant. Actually, it will be a war of ideological tyrants, each with their own agendas, and there will be no way to decide which idea is closer to the truth.

RAPE.

Now that you have this background, I would like to talk about rape statistics.

Neil Gilbert, a professor of social welfare at UC Berkeley, published some criticisms of rape statistics in the Spring, 1991 issue of *Public Interest*. Until this article he had written almost exclusively on the effectiveness of welfare programs. That doesn't discount him, but one wonders if he can be taken as an authority on rape statistics. An authority he seems to have become, having had his opinions published in various news organs, including the *Wall Street Journal*, who ran two nearly identical pieces by him. Other writers have published articles citing or mimicking Gilbert: Englis~ lit doctoral candidate Katie Roiphe has had an op-ed piece in the *N.Y.Times* and even a cover story in the *Times* Sunday Magazine (June 13, 1993) and she will soon be finishing a book on this. In *New York Magazine* (March 8, 1993), Peter Hellman wrote a piece extrapolating Gilbert's criticisms to the politics of a rape crisis center at Columbia. In the midst of all this fuss, no one stops to consider what the author of the main study under attack, Mary Koss of the University of Arizona, has to say. The results of the study in question, used heavily by Robin Warshaw in her book *I Never Called It Rape*, were published in the Journal of Consulting and Clinical Psychology, 1987, Vol. 55, P.162-170.

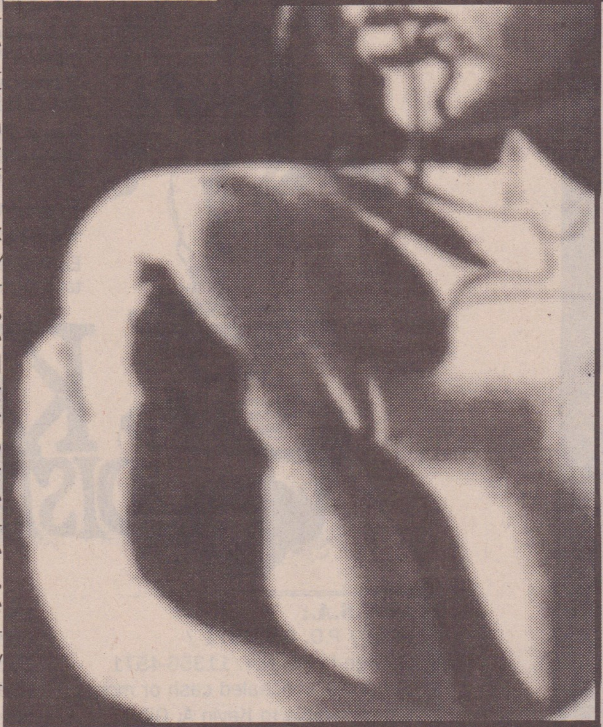


First, here are Gilbert's criticisms: 1) Research on rape has used various terms to define rape with higher rates of rape corresponding with broader definitions. 2) That instances involving emotional coercion or verbal prelsure were included in the overall rate. 3) That ambiguous questions were used and that these questions were added to the overall figure. 4) That the discrepancy between Koss's findings and those of the National Crime Survey cast doubt on the former. 5) That researchers in this area operate out of a clear-cut radical feminist agenda. 6) That date rape is not real since "73% of the rape victims classified as rape victims by the researcher did not think they had been raped." 7) That many of the women were not raped since 40% of them went back to have sex again.

Koss defended her results in a letter published in the *Wall Street Journal* (July 25, 1991), and in the *Journal of Interpersonal Violence* (March, 1992, p.122-125). Anyone who wishes to examine a detailed description of the methodology of rape prevalence studies should review Koss's recent article in The *Journal of Interpersonal Violence* (June, 1993, P.198-222). In citing her I am clearing the names of rape researchers (like myself), science in general, and of feminists who have claimed these figures to be facts.

I will answer each accusation in order (drawing from Koss's own responses): 1) While it is true that various studies have used different wording in their questionnaires, the majority of them have used the legal definition of rape in their computations of the prevalence of rape, however. Koss seems to be one of the few researchers to have considered sex with a woman who is unconscious because of alcohol or drugs to be rape (this is congruent with the statutes of most jurisdictions). Never has the mere offering of drugs or alcohol been construed as attempted rape. Among the studies that use the legal definition of rape, there exists considerable parity in the rate of rape. Various lower age boundaries have been used, some going down to age 14, though statutory offenses were never included in computations. Some studies have eschewed the term "rape," preferring a broader "sexual assault" definition. These studies have reported equal or lower rates than those using the legal definition. Some studies that simply asked "have you ever been raped" have reported lower rates. Finally, Koss called for a standard definition of rape long before Gilbert ever did. 2) When researchers include questions on emotional coercion or verbal pressure, they are working up to the question about rape. This is a common practice in questionnaires and is known increase the validity of response. If a stranger, in an alien setting, asks you point blank if you have been raped, you may be inclined to deny it. These questions are not used in the computation of rape rates. When Gilbert says they are, he is deliberately twisting the facts. 3) The charge of ambiguity is related to the previous answer. Generally, a questionnaire will include a variety of questions, only a few of which are actually used in the computation of the rape rate. Koss's Sexual Experience Survey has questions ranging from: "Had sexual intercourse with a man when you both wanted to?" to "Had sexual intercourse with a man even though you didn't really want to because he threatened to end your relationship?" to "...by using threats or physical force..." to "Have you ever been raped?" Some people might feel some questions are ambiguous, but these are not used in the computation. 4) The idea that the discrepancy between Koss's results and those of the National Crime Survey throws doubt on Koss is ridiculous. Ask any professor of criminal justice, they will tell you that there is a whole range of problems with the NCS: it is widely believed that the NCS figures underestimate rape. They are not confidential, they are done over the phone (what would you say if someone from the government called up to ask you?), and talk about ambiguous! the question reads: "did someone try to attack you in some other way?" The phrasing triggers the rape myth of the stranger lurking in the shadows. Also, some of the difference is related to the fact that college samples will have experienced slightly higher levels of overall victimization. 5) To accuse researchers of operating out of a clear-cut radical feminist agenda is nothing more than an *ad hominem* attack on their integrity. Gilbert could certainly be said to be operating from a clear-cut agenda to prevent the proposed public funding of rape prevention programs. 6) To say that 73% of the victims in Koss's study did not think they were raped is a

deliberate twisting of the data: one quarter thought it was rape; one quarter thought it was some kind of crime, but did not realize it qualified as rape; one quarter thought it was serious sexual abuse, but did not know it qualified as a crime; and one quarter did not feel victimized by the experience. Clearly, the majority seriously felt victimized: ignorance of what constitutes the legal definition of rape does not mean you cannot be raped. 7) To say that many of them (variously reported as 40% or 42%) "reported having sex again with the men who *supposedly* raped them" (italics added) is another deliberate twisting of the facts by Gilbert. The vast majority of the victims knew their rapists and nearly half were virgins, so it is not unlikely that they would have felt it was their fault and gone back to straighten things out. "Whether it was after the first incident or the second, however, 87% of the victims ended the relationship with the man who raped them," (Koss, 1992). Why would 13% continue to see these men? We might hypothesize that, due to inexperience, they felt this was appropriate dating behavior.



There are other false statements in the article by Gilbert, but I have answered all the major criticisms. One that Mr. Bale brought up was the wide variability in prevalence rates for child sexual abuse. There are many additional problems with getting candid responses from children or from adults who were abused as children and these data cannot be mixed with rape statistics. Most rape prevalence studies get figures around 20%, though some are quite low (14%, 9%, 8%, 2%). Some of this variation would be due to lack of confidentiality or other failure to get victimized subjects to confide (see Koss, 1993). I already described the problems with the NCS data, but Gilbert also uses the Uniform Crime Reports. The UCR is the FBI's violent crime index. In order for a crime to be included it has to be reported and many people will not report because they feel the police can or will do nothing about it. Also, only the worst of a series of crimes is added. So, someone who is robbed, raped, and murdered gets into the UCR only under murder. In a prime example of one of Mr. Gilbert's lies, he equates the *incidence* (yearly) rate as determined by the NCS and UCR, getting a victimization figure of 1 per 1000 with a *prevalence* (lifetime) rate he derived by *adding* Koss's date rape figures to child sexual abuse figures which together showed 1 out of 2 being victimized. Not only is this like comparing apples and oranges, he threw bananas onto the side he wants to discount! You simply can't compare incidence and prevalence figure equally, and you can't add rape figures to child sexual abuse figures then compare them with law enforcement figures on rape.

If, after all of this, you continue to believe, contrary to the opinions of the experts, that rape statistics are inflated, then you are practicing fundamentalist thinking. The experts estimate a prevalence rate of about 20% for young adult women. Some studies go up to 25% or higher. It is not unlikely that the full lifetime prevalence rate would be 1 in 4, though I think the claim that 1 in 4 college age women have been raped ought to be amended to 1 in 5. If you continue to believe that statistics are being fudged, then look at how Neil Gilbert does it! If you continue to believe him, you might as well say "I know absolutely nothing about widgets, but I believe they are being made poorly." If, when the widget experts gather 'round to demonstrate how well they're made, you still feel the same way, then you are a fundamentalist thinker. And, if you claim that rape researchers are motivated by a radical agenda, you are engaging in *ad hominem* mud slinging, probably because you can't disprove them by any other means. The assumption that researchers are operating from a P.C. ideology is another baseless attack on their characters. P.C. ideology has nothing to do with the way in which these experiments have been conducted or presented. I do not think that words can do violence, a particularly P.C. contention. However, I do think that baseless slander can hamper a good person or cause. It is in this sense that I have said, and continue to say, that the claim that rape statistics are inflated does a "disservice."

One last thing, in the last issue I wrote an article advocating the banning of rape-porn. This is a scientific hypothesis. I propose that this would lower the rate of sex crime. It can't be proven one way or another unless it is done. The merits of the hypothesis are quite unrelated to the danger such a move might pose to the First Amendment, and that is an issue for the courts to decide (frankly, I doubt it would ever pass). I don't think it would harm the First Amendment at all, since I do not see a lowering of First Amendment freedoms due to the banning of kiddie- or snuff-porn. Of course, the ACLU are apt to disagree.

Anyone may write to me if they require further proof of anything I have said here or in the past, or for citations or discussion of these topics: Evan Harrington/ 345 E.86th St. 12A/ NY, NY 10028.

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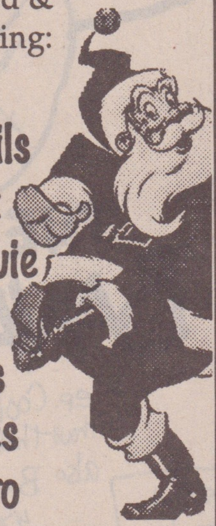

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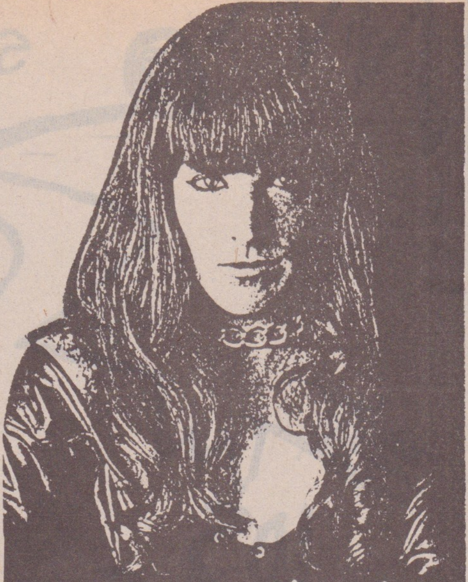

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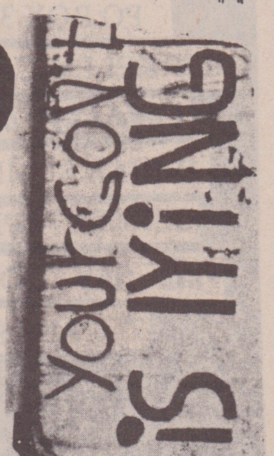

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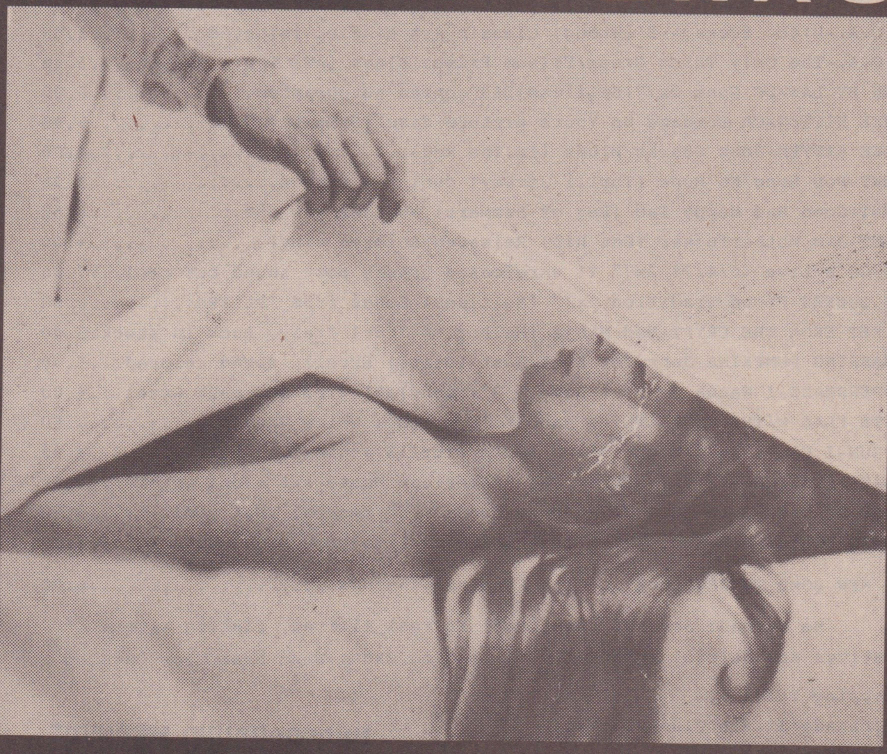

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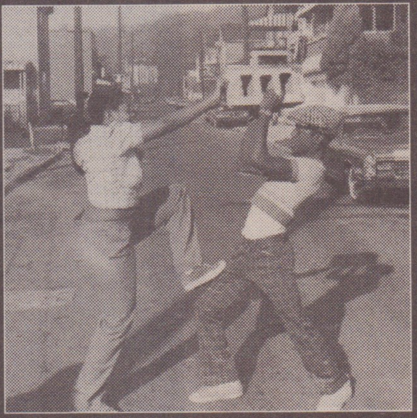

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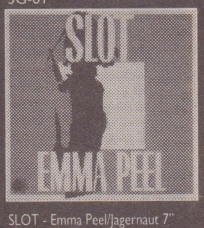

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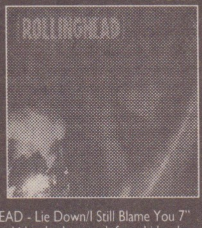

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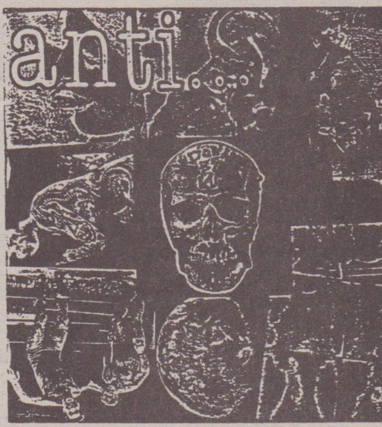

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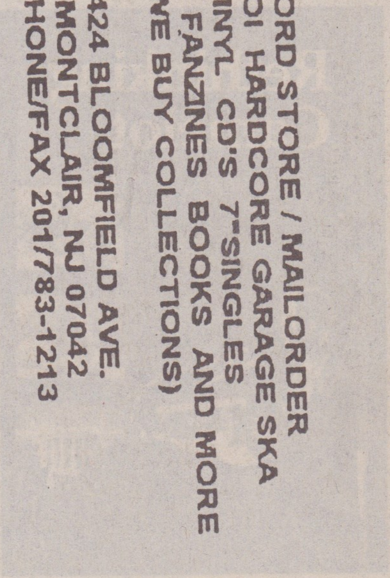
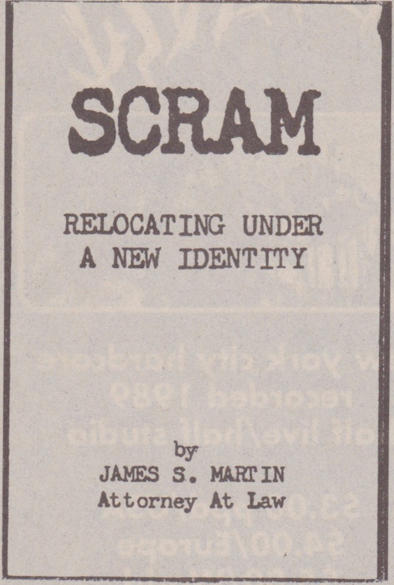


BOOK REVIEWS

Reviews by: Harald Hartmann (HH). Joe Donohoe (JD)



***Scram, Relocating Under A New Identity*, 78 pgs. (Loompanics Unlimited, PO Box 1197, Port Townsend, WA 98368) $12.00 plus $4.00 postage**

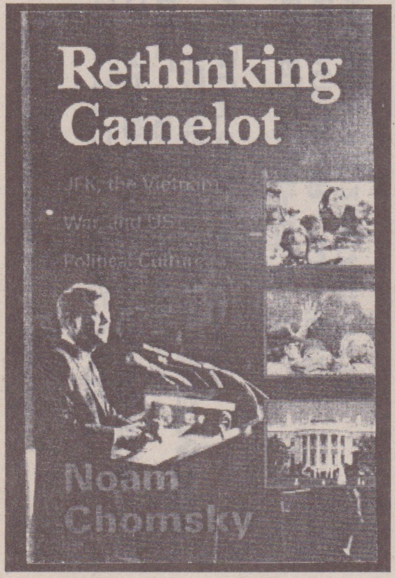
So you are thousands of dollars in debt, your girlfriend is fooling around with other guys, and you just got fired from your job for always being late and hung-over. This booklet *SCRAM* could be a Godsend.

This booklet is written in a question and answer style. The questions are those most commonly asked, and the answers given in layman terms. It makes the booklet easy to read and understand, yet chocked full of the most useful information.

The ten chapters range from social and personal reorganization, identity papers, tracing missing persons, to police searches, travel and faking death. But the author states from the beginning that the way to success starts with one's commitment to actually making the change, plus how serious the cause of one's reason for doing so. Actually the author never advocates, or encourages the breaking of any laws. He states," all of the information provided is intended to advise against breaking the law while the individual plans a new identity".

How does one change identity? First, by simply moving some place else. Changing one's name is also easily done, just start using a new one. Harder of course is dealing with Social Security numbers, driver licenses, credit cards, etc... That is creating a more untraceable new existence. Still the author does point out how some of these hurdles can be jumped, and how a person really can begin a new existence in another part of the country. He explains how an individual needs to be psychologically prepared to start the process, and that once committed to this change needs to be unrelentless in its pursuit for the change to become successful. He also points out some of the physical short coming of our bureaucratic society that can help an individual escape. Plus the author is constantly reminding the reader when the law is about to be overstepped.

All in all this booklet is interesting reading even for those of us not wanting to make such profound changes with our lives. Although, it could benefit immigrants, and aliens new to America who are trying to settle here, as it would give them useful information on the subject of day to day survival. In fact for those of you really interested in such a subject, you may want to know that this publisher, Loompanics Unlimited specializes in the subject of creating a new identity. They have over 35 more titles on this subject among their 800 item catalog. (HH)



Noam Chomsky, *Rethinking Camelot, JFK, the Vietnam War, and US Political Culture,* 1993 (South End Press, 116 St. Botolph St., Boston, MA 02115) $15.00ppd 173 pages.

For some people Noam Chomsky is an increasingly difficult problem. In an era when a non-congressionally approved war resulting in the slaughter of thousands of Iraqi civilians can evoke a standing ovation from that same Congress and most analysts and commentators don't bother to be critical of anyone representing the status quo power structure, no matter what they've been accused of doing, for sake of violating conditioned protocol, Chomsky writes what he feels to be the truth, and what he feels to be the truth is some of the strongest articulated political radicalism to be found presently in this country. This is because instead of promoting vested political interests or handing people convenient slogans Chomsky builds consistent and profound political belief systems that go against almost everything people are taught in high schools in the United States about the development of this country and uses documented and available sources to back up his thinking.

Rethinking Camelot, published earlier this year, examines the Vietnam War and its causes in the context of American history as a whole, with particular emphasis on the Kennedy Administration and how the intellectual elite of this country have chosen to reinterpret for mass consumption, the role of JFK and his advisors in Indochina. Going back to the wars conducted by the sons of the revolutionary fathers fought against the Indians, Chomsky establishes that there has long been a tradition of the power elite of the United States, taking a lead from their European forebears, of engaging in atrocity ranging from unprovoked attack to unrestrained genocide of certain people's to fulfill economic or political goals. He refers to this as the "vile maxim of the masters of mankind" as termed by the eighteenth century economist Adam Smith which as stated says "All for our selves, for others nothing." Along with this tradition he further argues that there has been an equally persistent tradition of dressing the bloody deeds in the noblest of robes. As an example, Andrew Jackson's invasion of Florida, the purpose being to seize the territory from the Spaniards and wipe out the Seminole population, was explained as an American response to aggression from runaway slaves and murderous Indians and the need to liberate the peninsula from those who couldn't control their own population by John Quincy Adams. Spain was required to pay for any damages incurred for the excursion upon victory.

Vietnam, Chomsky holds, was a country that for the most part was a threat to the believed national security of the United States and the West not because the nationalists of Ho Chi Minh were communists so much as they were independent nationalists, partisans who wanted to build a strong economy and political system in Vietnam that was not a puppet of the US or France or any other power. In 1954 Vietnam was divided up into two zones by the Geneva Accords (two zones though not to be interpreted as a political border) with elections to be held in 1956 deciding on a government for the whole country. Afraid that the Communists would swing the vote the Eisenhower Administration backed a client regime in Saigon under Ngo Dinh Diem which successfully blocked the agreed on elections. Eisenhower also supplied the Saigon government with military assistance and advisors as it was acknowledged (by the Pentagon) almost from the start that Diem lacked the significant popular support that the communists had. Diem had to use terror and intimidation to influence the rural population (including torture, psychological warfare, ect.). When Kennedy came into power the only significant changes he made was escalating what Chomsky terms "terror" into what he terms "aggression" sending fixed wing aircraft, authorizing the use of chemical defoliant on crops, authorizing air bombing of various zones, authorizing napalm and sending the first defacto US troops over.

Against the arguments of Arthur Schlesinger, Oliver Stone and John Newman, who have reinterpreted Kennedy as a closet pacifist and radical social reformer who would have single handedly pulled the US out of the disastrous course it was set on, Chomsy builds a very difficult case to overturn, drawing on the Pentagon Papers, the now declassified National Security Council Records, the many biographies of the Kennedys, partially declassified US Army studies of various Indochinan provinces, demonstrating that one: the "vial maxim" was at work in that the Vietnam War was a war against the Vietnamese people for economic and political gain and two: Jack Kennedy, as a representative of the political elite fully supported the war effort and had no intentions of withdrawing without first, a victory, a thesis firmly supported by his statements to the press as well as the now declassified internal record. Any theories that Kennedy was assassinated by a military plot Chomsky also disparages as there were significant elements in the military that were opposed to a land war in Indochina on both tactical, and on occasion even, moral grounds. Whether or not you agree with Chomsky you should read this book if you have any interest in radical political theory and a period in the history of this world that has truly not yet been resolved. (JD)

MOVIE REVIEWS

Hello, America, This is Mad Prof. Mike with the Headbanger Movie Reviews, giving you the scoop on those movies your Mom and Dad don't want you to see....

It's rare indeed that one stumbles on a horror movie so stunningly tasteless, so disgusting, so hideously entertaining that it can immediately be declared a headbanger classic: A PSYCHOTRONIC MASTERPIECE! The last time I felt so pumped about a movie was Sam Rami's **EVIL DEAD II**. A close second to the high of **EVIL DEAD II** was New Zelander Peter Jackson's **BAD TASTE**, about aliens using humans as meat for a fast food chain. Now Peter Jackson has sent us DEAD ALIVE, the goriest, mostest, bestest, FUNNIEST damn flick I've seen in years.

What kind of deranged things are we treated to in **DEAD ALIVE**? We're treated to a German Sheppard swallowed whole; bits of Kiwi Kitch used as ninja weapons against a zombie attack; a guy wailing on a mutant baby in a sunny park like Pete Townsend bashing a guitar against a stage in '69; an embalming machine that looks like the engine of Capt. Nemo's sub running amok.... Oh! Just so many gems of sicko humor that you say to yourself as you watch, "My God! How can they top that one?" But Jackson and his crew consistently manage to out-splat themselves right up to **DEAD ALIVE**'s schizophrenically warped climax, a Ragnorock 'n Roll orgy of flying body parts and wretched excess.

DEAD ALIVE is a blitz of a bildungsroman about Lionel, a mamma's boy trying to cut the apron strings (and the umbilical cord, for that matter) and to find happiness with Paquita, his girlfriend. He comes into his own and finds his true self in the face of a meat-eating zombie plague that inavdes his comfortable 1957 upper middle class existence. (Sort of a new take on the men's movement, I guess.) The film has a happy ending, but let's just say Lionel's working out of the old Oedipus complex is a billion times nastier than the one Sophocles came up with a few years back.

DEAD ALIVE will put director Peter Jackson on the map. He'll do for New Zeland what George Romero did for Pittsburg when he made **NIGHT OF THE LIVING DEAD**. Look for this gem when it comes out on video in the next few weeks. Or better yet, see it on the big screen if you get the chance.

On our Headbanger scale of 1-4, **DEAD ALIVE** gets FOUR BIG HEADBANGS!!!

* * *

Two guys in my third grade class back at PS 22 in Buffalo, New York, once raved about a movie that had been on CREATURE FEATURES a few nights before. The movie was **THE BRAINIAC**, and for the past 21 years, I've been wanting to see it. Looking back, I guess I should have taken my classmates' accolades with a grain of salt. One of those guys still lives in his parents' basement and listens to Molly Hatchet for days at a stretch, and the other guy grew up to be a yuppie busted for inside trading.

I finally saw **THE BRAINIAC**, and I can honestly say it's one weird, whacko movie. So weird and whacko, I can't tell if it's an inspired work of surrealist cinema that puts David Lynch to shame, or if it's an incompetent pile of steaming cow-flop.

THE BRAINIAC is a Mexican movie about an evil Warlock Baron dude who's burned at the stake in 1661. His re-birth in 1961 is heralded by a comet that has to be the worst special effect of a comet ever... it looks like a thumb-smear of Liquid Paper across a black piece of paper with holes pricked in it to represent stars. Once re-born, the evil Baron goes around killing descendants of the Inquisitors who burned him. When he does this, he turns into a big hairy gargoyle with crab pincers who sucks his victims' brains out with a long retractable snake-tongue.

He keeps the brains in a big gold and jewel plated frappe dish. The brains are piled in like scoops of fleshy ice cream and he eats them with a parfait spoon to keep up his demonic powers.

The acting, camera work and sets are all... well... either incredibly expressionistic or incredibly bad. Actors who are supposed to be wide-eyed with terror look like they're doing a REN & STIMPY bulging eye-ball gag. In one ridiculous scene, we see the faces of the seventeenth century Inquisitors super-imposed over the faces of their descendants.

I don't know. I can't figure it out. This is the last time I listen to a couple of third graders.

On our headbanger scale of 1-4, **THE BRAINIAC** gets... ahhh! I Dunno.... TWO HEADBANGS, I guess.

THE BRAINIAC is available from SINISTER CINEMA/ BOX 4369/ Medford, OR 97551

* * *

Remember the summer of 76? Remember red white and blue EVERYTHING? Bicentennial egg cartons, Bicentennial fire plugs... My God, there was even "red white and blueberry" ice cream that had to be the most disgusting olfactory experience of my life. It was also the summer the first Ramones album came out, so there *was* a light at the end of the tunnel, however dim it may have seemed at the time.

Okay. Let's see how well you remember that hellish time.

QUIZ TIME! What was THE big, ultra-hyped science fiction epic of that Summer?

Don't remember?

Wasn't born yet?

It was **LOGAN'S RUN**, that cheesy flick about a future where no one is allowed to live past 30.

I decided to dust off **LOGAN'S RUN**, because I'd just read and loved the novel, *Logan's Run*, by William F. Nolan and George Clayton Johnson. I had to see if the movie was as bad as I remembered it.

It was. And it... wasn't.

Y'see, the future of the *novel* is like **BLADE RUNNER**, hard edged and brutal. The futuristic city of the movie, **LOGAN'S RUN**, is nice and shiny, and looks like a 1970s shopping mall, because... well, it was filmed in a shopping mall. The people all wear disco clothes, the women have feathered hair and wear lip gloss, just like Farrah Fawcett did. And by Golly, Farrah Fawcett is in the movie, giving one of the worst performances I've ever seen. It makes her CHARLIE'S ANGELS work look like Olivier's OTHELLO. The whole thing FEELS like the 70's more than any movie I've ever seen... more so than any documentary could hope to attain. It's kind of fascinating, in that way.

And turning 30 was a big deal in the 70s, right? So the death at 30 business has a specific socio-cultural context here.

To be fair, the first half of **LOGAN'S RUN** is pretty neat, showing our hero, Logan, played by Michael York, going from state executioner to fugitive when his time to get nuked comes up. Then it gets irretrievably dumb once he escapes the society with his girlfriend, Jenny Agutter, then finds an old guy, and goes back to destroy the domed shopping mall city.

But bad as it was, I kind of enjoyed it.

So on our headbanger scale of 1-4:

The book, *Logan's Run* gets 4 headbangs.

The movie gets 4 headbangs as a historical artifact.

The first half of the movie gets three headbangs.

The second half gets one headbang.

I'm nothing if not thorough, huh?

* * *

I've said it before, and I'll say it again. I kind of wish I'd been a teenager in the 1950's. I'm not interested in the *reality* of 1950s adolescence. I'm interested in the *mythology* of 1950s adolescence. And I think no film has contributed more to my personal 50's teenager mythology than **INVASION OF THE SAUCER MEN**, the great 1957 Sam Arkoff production about hot rodding teenagers taking on a flying saucer full of gross, bug-eyed monsters that land over by Old Man Larkin's farm, just outside of Hicksburg, USA.

The Saucer Men are the real stars, created by the master of 50s low budget special-make-up-effects, Paul Blaisdale. They drool, they have eyes on their hands, they have retractable claws that drip an alcohol-based venom, they gave me nightmares when I was six and saw this movie for the first time. The human actors include Frank Gorshin, who later played the Riddler on BATMAN, and Lynne Osborne, who played the annoying as all Hell Cadet Happy on SPACE PATROL. He was almost as bad as the annoying Cadet Winky on ROCKY JONES: SPACE RANGER, but I digress.

I won't go into the plot as such. I'll just give you some choice lines:

Says an anguished teen: "I'm telling you! It wasn't a cow we ran over! It was a little green man!!"

Old Grizzled Farmer to the Phone Operator: "Hello, Sadie? I want you to send a couple of cops out here to get them smoochin' kids off my property!!"

A guy asks why a teen's junky car is named 'Elvis' and is told: "She shakes and rattles, but she really rolls, man!"

An Air Force officer says at the site of a saucer landing as his men are deployed: "It makes you proud, protecting your country from alien invaders."

Add elements to the movie like a lover's lane, an alcoholic bull who attacks a saucer man, and an absolutely wonderful sense of cheesiness and you have the makings of an American classic, the distillation of everything a drive-in movie should be.

So rent **INVASION OF THE SAUCER MEN**, listen to some Eddie Cochran beforehand and watch it late at night. Capture back some of your heritage.

On our headbanger scale of 1-4, **INVASION OF THE SAUCER MEN** gets three and a half headbangs.

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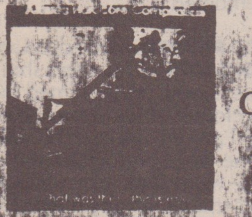

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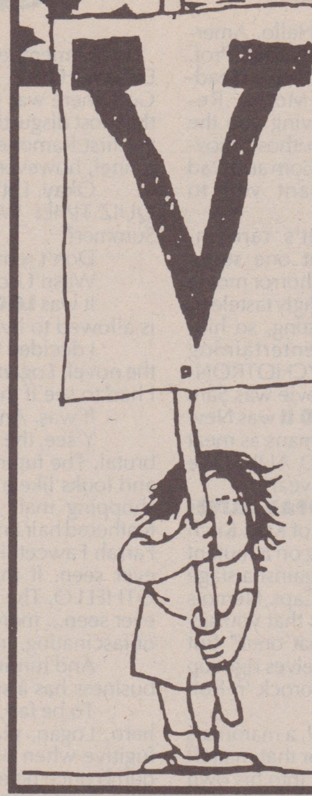

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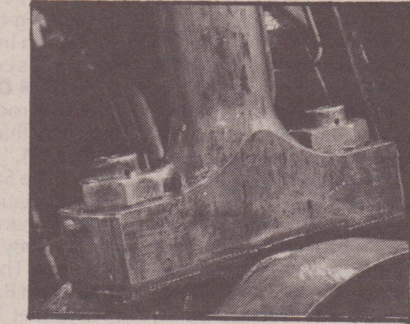

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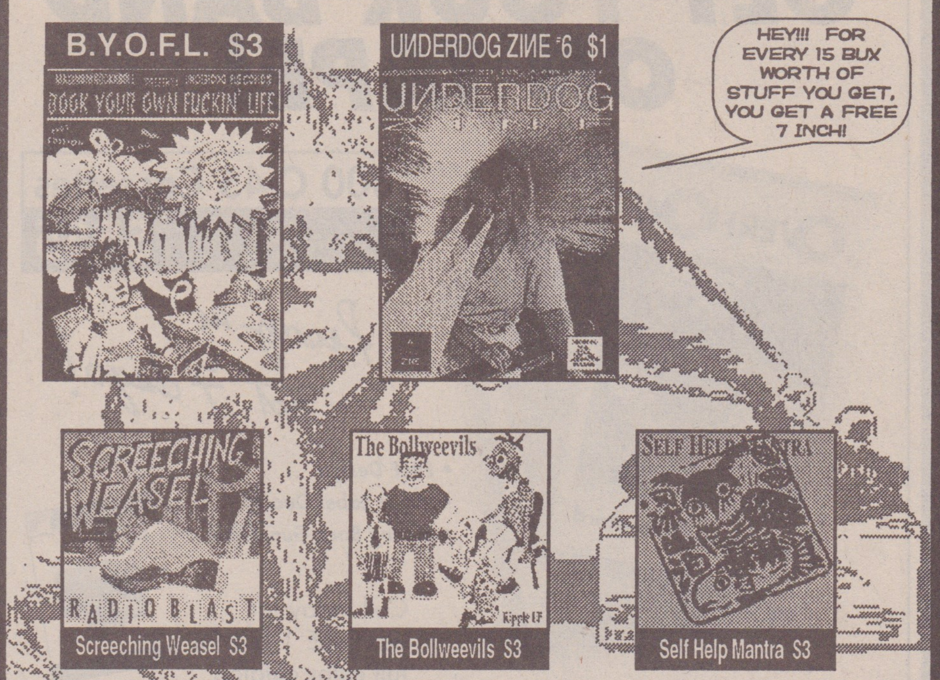

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Follow-up single to last year's debut outing finds the 'Neggar in a much more focused and directional phase. Features Steve Ignorant on vocals and Ben and Andi formerly of Thatcher On Acid, plus friends, making for a very talented, creative band. 7" features 2 new songs, the CD combines those, plus last years 2 7" songs, and 2 songs from their recent Euro-only Rugger Bugger 7".

LAZYBOY
Lazyboy
ALLIED No. 34 7 INCH
Describing how records sound really sucks! Kills or sells an unknown band based on words. Take a chance, it's only a 7". Strong, catchy, melodic hardcore with an intelligent, creative edge. Add in some roughly delivered (like say NUISANCE) personal lyrics and you're in the ballpark at least. Debut 3 song 7" from this Corvallis, Oregon 4-piece. This is punk rock and it fuckin' rocks!

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Bombshell
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Gainesville, Florida: Home to the likes of RADON and SPOKE, is also saddled with BOMBSHELL. Picking up the banner and continuing this town's patented brand of melodic, catchy, pseudo-inept punk rock with this debut full length release. Features (near) legendary 'No Idea' editor Var Thelin on bass thingus, and 3 other kids who play stuff like drums and guitar and who sing.

POLITICAL ASYLUM
How The West Was Won
ALLIED No. 23 10 INCH
The near legendary European politico punks with their first recording in years. A combination of electric and acoustic tracks in their unmistakably melodic and catchy punk rock style. Allied's first 10" release, and no doubt the last! A benefit for the Books To Prisoners group in Seattle, so if you need an excuse to but it, there you go. Those of you know the singer will find it "sexy", I guess.

Also Available: 'Music For The Proletariat' compilation/sampler CD only release, featuring **Buzzov•en**, **Dogs On Ice**, **Everready**, **Fiddlehead**, **The Fixtures**, **Friction**, **Jawbreaker**, **J Church**, **Manic Depression**, **Nations On Fire**, **Pissed**, **Political Asylum**, **Radon**, **Resist**, **Schedule**, **Schwartzeneggar**, **Scrog**, **Seein' Red**, **Sleeper**, **Spoke**, **Strait Up**, **Strawman**, **Thatcher On Acid**, **Trench**, **Unamused** and **Wat Tyler**.

In Da Works: Debut full length album/CD release from **FRICTION**, featured on the 'Music For The Proletariat' CD compilation, and on 'Emergency Broadcast Systems - Volume 2' 7 inch compilation, so check 'em out. Also in the shop, new singles from **GLAZED BABY**, **BUZZOV•EN** and **SLEEPER**, so watch for details in the New Year. Thanks.

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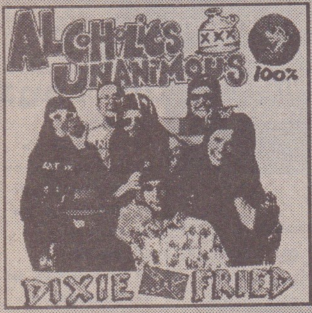
RECORD REVIEWS

Send MRR your release for review. Don't send wimpy, arty, metal, MTV corporate rock shit here. Don't have your label give us follow-up calls as to whether we received and are reviewing a record. We want punk, garage, hardcore, and will review all those that fall within our area of coverage. If possible, send 2 copies of vinyl records (1 for review, 1 for airplay). We will review CD's, but just CD-only releases. If on vinyl & CD format, send us the vinyl. We have ceased reviewing cassettes again, as no one here wanted the responsibility or had the desire to wade thru the mountains of really crappy tapes that constituted the bulk of what we received. No reviews of test pressings. Specific criticisms aside, it should be understood that any independent release deserves credit for all the work and money that goes into it. Staff: (FA) Francisco Alegria, (SB) Suzanne Bartchy, (JB) Jeff Bale, (MC) Mel Cheplowitz, (PC) Paul Curran, (DD) Dr Dante, (CD) Chris Dodge, (HD) Harvey Dent, (JD) Joe Donohoe, (LD) Lali Donovan, (KG) Karin Gembus, (LH) Lance Hahn, (MH) Michelle Haunold, (AI) Ayn Imperato, (MJ) Matt James, (KK) Kenny Kaos, (CK) Carolyn Keddy, (MK) Mick Krash, (RL) Ray Lujan, (TM) Timojhen Mark, (MM) Mike Millett, (SM) Smelly Mustafa, (NN) Neil Nordstrom, (OP) Owen Peery, (BR) Bruce Roehrs, (KS) Ken Sanderson, (SS) Steve Spinali, (EW) Eric Wilson, (EY) Eric Yee, (TY) Tim Yohannan

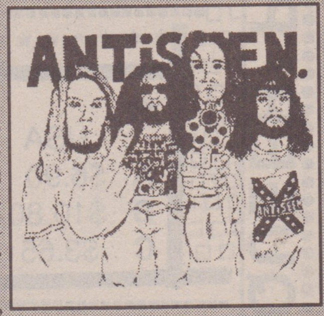
ADAM WEST - "Cough/Cool" 45
One sided, fan club only release, with only a hundred being pressed. (Is that the size of their fan club?) It's a good version of the song, and there's a note thanking the recipient for their support. I suppose if you've supported them, you'll get to see a copy of this. (TM)
(Fandango Records, 1805 T St NW #A, Washington, DC 20009)



ALCOHOLICS UNANIMOUS - "Dixie Fried" EP
Raging punk a la ANTISEEN. Heavy vocals with a southern-country-rock bent. 5 rockin' covers for your money and guess what? They're all about drinking! (MH)
(Tear it Up/Brillancy Prize Records, PO Box 42376, Portland, OR 97242)

ALL - "Breaking Things" LP
Usually one of the things I'd most like to break up into itsy bitsy pieces is any record by ALL. But they've either gotten better or I'm turning into a wimp. I prefer to think they've gotten better. The kings of progressive emo rip thru 14 rockin' & roarin' compositions dripping with syrupy-sweet personal themes (friendships, girls, ad nauseum). Non-threatening and predictable, but that's all ALL is supposed to be. So tune out & turn it on, brutha. (CD)
(Cruz, PO Box 7756, Long Beach, CA 90807)

ANGST/IDORA - split EP
Holy Team-ups!! ANGST turn in a healthy dose of the same stress-filled Euro-core similar to fellow Norwegians SO MUCH HATE, STENGTE DORER or BANNLYST, beaming off of metallic riffs and smothered in desperate vocals. While on the flip, Japan's' IDORA take out all the stops, the wank guitar-jam tangents that plagued their other releases, and deliver snappy-in-your-face hardcore tuneage a la LIPCREAM, or more closely SYSTEMATIC DEATH. Choice. (KS)
(Heartfirst Records, Bockhstr. 39, 10967 Berlin, GERMANY)



ANTISEEN/COCKNOOSE - split 45
ANTISEEN submits a whiskey-tinged GEORGE JONES cover, "I've Aged 20 Years In 5", that is sincere but not up to their high standards. The COCKNOOSE side is better, also a country-flavored cover (by DAVID ALLAN COE) that works. Good shit-kicking boil-on-your-ass annoying crap. (BR)
(Baloney Shrapnel, PO Box 6504, Phoenix, AZ 85005)

APPLEKORE - EP
Musically and vocally this sounds and feels like VICTIM'S FAMILY meets BODY COUNT. At times this is broken up with quirky slowness and a faster approach with Jello Biafra-like vocals. (MK)
(Signal Sound Systems Records, PO Box 1861, Victorville, CA 92393)

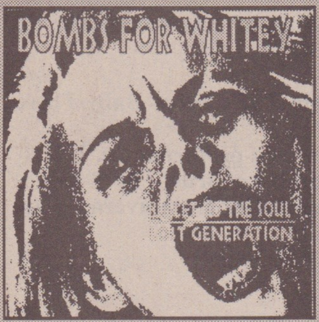
THE APPLES - "Tidal Wave" EP
Pop music that keeps it simple and makes no effort to hide it's garage roots. These 6 songs were recorded on four track. There is some '60s psych influence, and the songs are well written. Reminds me a bit of THREE O'CLOCK, and NOTHING PAINTED BLUE. (MC)
($4 ppd: Elephant 6, PO Box 9935, Denver, CO 80209)

BANANAS - "Bad Banana Rising" EP
Featuring ex-members of THE HORNY MORMONS and NAR. Oohh ahh. Well this sounds a lot like the DEAD MILKMEN. Not much else to say—if it floats your boat then you won't drown! (OP)
(Secret Center Records, 1008 10th St #277, Sacramento, CA 95814)

BIG SNIFF - "Experiment" CD
It's hard to believe there are members of SHEER TERROR in this band. This is weak, not what I was hoping it'd be. Punk rock, almost pop at times. I think BIG SNIFF should move to Seattle because they fit in that so called "punk explosion" of the 90s. Lyrics that don't have much to say but make points that have been made millions of times before. (FA)
(Do It Records, Am Steinig 14, 96179 Rattelsdorf, GERMANY)

RECORD REVIEWS

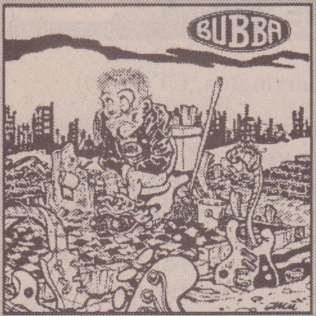
BLOODLET - EP
Yowza! Ultra aggressive pissed off hardcore. Totally unyielding in the power and heaviness department. Well screamed vocals complain about life and the way it basically sucks. Just plain incredible. (NN)
(Smorgasbord Records, PO Box 126, York, PA 17405)



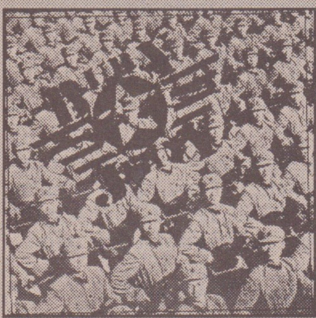
BOMBS FOR WHITEY - "Bullet To The Soul/Lost Generation"
Here you have good DEAD BOYS type punk rock. Witness the twin guitar attack fully derived from the Motor City. Check out the passionate vocals, there's never a dull moment. Go see BOMBS FOR WHITEY when they come to your town. (BR)
(83 No. 13th St, San Jose, CA 95112)

BOMBSHELL - "Bwist" LP
This record is tough. It has slower quiet parts and it has louder build up parts. It is sometimes heavy and sometimes poppy and melodic. In a way their heavier parts remind me of HELMET. They could use thicker or fuller sounding vocals. Their melodic poppier parts sound more like SUGAR or CRACKERBASH. The varied musical styles don't really clash, but they don't make this record any better than average. With Var of *No Idea* zine fame I'd a thought it to be more East Bayish in sound. (OP)
(Allied Recordings/Dakota Records)

BRAINDANCE - "Streets Of Violence" EP
Not at all what I expected from the looks of it. You shouldn't judge a book by its cover, right? After all, it's me who they're singing about "They judge you by your appearance." Actually, pulsating bass riffs and catchy tunes. Lyrics may be generic, but even I was singing along. (CK)
(Helen of Oi! Records, Flat 3, 15 Spring Garden, Ventnor, Isle of Wight PO38 1QX, UK)



BUBBA - "What's Inside" EP
This little record has punked out Joey Shithead-influenced vocals with strong rhythm section and occasional guitar lead solos. "Don't Touch Me" has powerful, shouted harmonies. A successful outing for Portland's BUBBA. (BR)
(Todd Crosby, PO Box 1841, Portland, OR 97207)



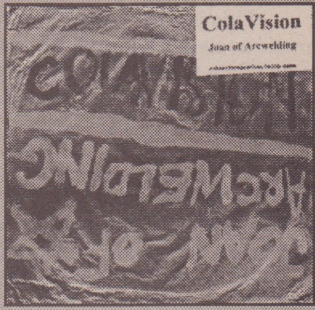
BURY JENNY- "City Girl" EP
Full on retro punk rock a la SLF, JOHNNY PEEBUCKS or "fill in the blank" from 1977. Decent stuff with all four songs being good. Self proclaimed 2nd Generation, which is kinda funny considering all the stuff inbetween 1977 and now. (RL)
(Turkey Baster Records, 6403 Johnny Morris #12, Austin, TX 78724)

BUGMAN - "Grass" EP
Straight forward hardcore punk mixed in with some 60s fuzz guitar leads. The B side has considerable more of the fuzz factor and a college rock influence too. The momentum is a little too steady. (MK)
(Burnt Sienna Records, 207 Powhatan, Columbus, OH 43204)

THE BUNNY BRAINS/BBQ YOUNG - split EP
Sucks unless you like SUCKDOG fucked-up-edness like a really slow whine to the sounds of guitar strings poppin' joints or a GG ALLIN tribute maybe? So that's the BB's side. Highlights for me gots to be that "I Walked With A Zombie" Roky Erikson number by BBQ YOUNG — Who are they/do they think they are? That guy on the cover with GG, man. I could take him ... "Violence Now," Ha! (MJ)
(PBR c/o Kris Verreth, Tervuursestwg 1H, 1820 Perk, BELGIUM)

CHEMICAL BLUE - "Ten Gallon Life" EP
Side 1 is more punk-influenced with a flavor of bluebeat. Side 2 picks it up with a full-on ska-influenced jam and tapers off into reggae, then back into the punk/ska thang. Interesting second song is more punk. (SL)
(Scott Thomson, Knox College Box 1358, Galesburg, IL 61401)

CITIZEN FISH - "Live Fish" LP
I wasn't really expecting a live record. Perhaps this is the only way to catch the bands raw stage energy in permanence. It's great to hear a lot of the older songs rocked out. But of course, like to many live recordings, the sound quality isn't what it could be and the guitar can be too far in the background. But still loads of energy powers this record from start to finish. (LH)
(Bluurg Records, 2 Victoria Terrace, Melksham Wilts SN12 6NA, ENGLAND)



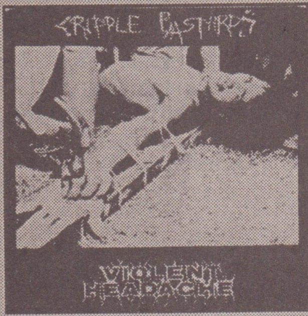
COLAVISION - "Joan of Arcwelding" EP
Four new wavish songs, some more pleasant and some more heavy. I'll forego the usual listing of reference points, as the bands that come to mind would make this sound a far sight worse than it is. Comes in a hand-painted aluminum foil sleeve "because the thought of another xeroxed cover on colored paper, which was all they could afford, was altogether nauseating and gastrointestinally repulsive." (DD)
($3 ppd: Mutant Renegade, PO Box 3445, Dayton, OH 45401)

COP OUT - EP
Pissed off midwest punks who pick up the ball where THE FIX dropped it years ago. Raw and stabbing like a phone-book-size paper cut, this trio has tapped into the main power source that makes hardcore units great. Nine sonic assaults in all. I love the stripped down garage recording but somebody loan these guys money to go into a good studio where they could shine like Mr. Clean's head. (CD)
(Team Murder USA, PO Box 12043, Memphis, TN 38182)

RECORD REVIEWS

COSA NOSTRA - "Under Ytan" LP
Finnish pop-punk in the ASTA KASK tradition, with most of the hooks and power you'd expect, abetted by clear, powerful production. "Cosa Nostra" is the clear stand-out, but the rest is also fairly strong. (SS)
(Rosa Honung Records, Box 5204, 10245 Stockholm, SWEDEN)

COSMIC DEBRIS - LP
Woah, such an emo record for a German band. Who would've thought? Like so many other bands of this genre, the production is slick to the point of being bland at times. Songs range from great melodic pup punk to bad rock verging on metal.. not good metal. As far as lyrics, you can hate it's pretentiousness or give them the benefit of the doubt saying it's in the translation... (LH)
(VWE Viehmann, Hauptstrasse 40, 65558 Flacht, GERMANY)



CRIPPLE BASTARDS/VIOLENT HEADACHE - split EP
Another 68-song EP!?!!? Intense, sick and "brutal" for sure, but by now everyone should've tried this at home!! Italy's CRIPPLE BASTARDS pick at the long-picked scab of complete noise-thrash-noise-fits, while Spain's VIOLENT HEADACHE maintain a bit more musical balance with a total high-school bathroom studio echo to add to the sound. They also win the lyrical prize for "Fucking demented violator, We go to impale you". Sick, dude (KS)
(Psychomania Records, 4 Fenton St, Alloa FK 10 2DT, SCOTLAND)

CRISIS UNDER CONTROL - "View the Fear" EP
This is a very good first effort from C.U.C. The vocals and music are very reminiscent of early 7 SECONDS (especially the song "The Ones"). Topics covered include POWs, government control, and anti-drug use. Nice job. (MM)
($2 ppd: C.U.C., PO Box 973, Lilbarn, GA 30226)

CRUSH SENIOR - "The Clown Sessions" CD
Three chord fun punk, simple but full of hooks, enough to reel you in for another listening. As funny as the DICKIES, as tasteless as the DICTATORS. Corn doggies at their worst hour! (SM)
(Rockville, 150 W 28th Rm 501, NY, NY 10001)

D.O.A. - "The Prisoner/Thirteen"
You lucky stiffs! D.O.A. has seen fit to re-release their insanely punk classic from 1978, originally on Quintessence Records. This record has been collectible and expensive for years—now you punk plebians can get yer mitts on it. The song "Thirteen" is on of D.O.A.'s best, nay, one of punk rock's all-time best tunes. Still completely politically correct: "She's only 13 but that's just right for me." Now's your chance to own a piece of punk rock history. (BR)
(Wrong Stuff)

D.O.A. - "Loggerheads" LP
It seems D.O.A. are trying desperately to get back to what they do best- tight well-crafted '78 style punk casing lightly political lyrics. Starting out promisingly with "Logjam" the record sags in the middle with some really slow tracks. Periodically throughout another gem will pop up followed by more slow repetitive tracks. About 1/3 of the album is almost worth sifting through. (MH)
(Alternative Tentacles, PO Box 419092, San Francisco, CA 94141)

THE DAISY GROUP - "It Gives Me The Creeps Baby/These Human Beings"
Pop music with solid production and performance. The A-side is mid-tempo, with harmonies on the chorus. The B-side is fast, with distorted vocals. Both sides suffer from averageness. (MC)
(Reservation, PO Box 7374, Athens, GA 30604)

DEEP TURTLE - "Riva" 2xEP
Swedish mindfuck of a highly developed musical order. Tightness and chops on the NO MEANS NO level and then some and genre/arrangement twistedness comparable to any FRANK ZAPPA pieces. Still imbued with a healthy sense of goofiness that sometimes reminds me of the long departed, obscure RUDY SCHWARTZ PROJECT. Also add moments of Euro-abrasiveness ala the EX and you get (if only in terms of musicianship) one of the more off-the-wall, intense pieces of Swede-scuzz in recent memory. (HD)
(Bad Vegum, Box 362, 90101 Oulu, FINLAND)

DEFORMED CONSCIENCE - "Constant Strife" EP
No let-up from these rampaging Connecticut thrash moguls!! DEFORMED CONSCIENCE's 3rd release is again with seven tracks of distinct 1993-harshcore with scowering NEGATIVE APPROACH-style vocals and to-the-point lyrics about inner-scene politics, modern angst, and racism. The ground floor should now be flooded, so don't miss this one.!! (KS)
(Adversity Records, PO Box 1751, Torrington, CT 06790)

DEGENERATES - "Say Hi to Clair" EP
This reminds me of a happier "4 DC 7's" LP that Dischord did way back when I had my mohawk and heroin problem. Just kidding, I was about 9 years old and so were you. Fast, simple, straightforward, hardcore, and interesting only back then. Some would argue this is how it's done, but that's because they haven't been to a show in years and they probably buy the family sized bottle of Geritol. This is a little poppier but the formula and tempo is still the same. (OP)
(Geekmo Records, PO Box 4424, Lubbock, TX 79404)

DELILAH - "Fig.1" EP
"Rights" is awesome. Actually both tunes here are great. Driving, catchy, upbeat, interesting parts... If you could imagine a low budget JAWBOX mixed with SUPERCHUNK... This is the first time in a while I've been really psyched about a new band... (LH)
(Meat Records, 1220 S 120th St., Tacoma, WA 96444)

THE DESTITUTES - "Mindtrails" EP
An Italian 3-piece that plays fairly straightforward, darker-sounding hardcore. It's got a bit of a metal/rock feel. You have to send off for lyrics, so I'm clueless as to what ideas are being expressed. (KG)
(Break Even Point Records, Via Vallebona n. 28, 00168 Roma, ITALY)

DESVIRGHEITORS - LP
I like this, it's Spanish, kind of metal sounding, it's fast, has hooks, and decent lyrics. There's an older 80's style hardcore sound to it, and my only criticism is the vocals, which are too "singy" for my taste. All in all, this is pretty good. (LD)
(Fobia Duros Sentiments, Apdo 46443, 28080 Madrid, SPAIN)

DICKSISTER -"Female In Full Bloom" EP
What can you expect from a band called DICKSISTER. Moshy NYHC with metallic riffs. There's a big SHEER TERROR feel here, but not as good. The music is pretty good, but the originality is really poor. Boring, tough lyrics that leave a lot to wish for. (FA)
(Water Records, PO Box 416, Cabin John, MD 20818)

DISRUPT/TASTE OF FEAR - split EP
The latest entry in the voluminous DISRUPT discography and it's a winner. Doing the grindcore deed with some of their best tracks to date, DISRUPT have yet to disappoint. TASTE OF FEAR provide the perfect complement, proving themselves the new leaders in the powercore arena. Total destructive power from all sides. (NN)
(Off The Disk, c/o Thomas Molch, Postfach 360, 8200 Schaffhausen, SWITZERLAND)

DISTORTED PONY - "Go Cart" EP
This new single finds the band with all their buzzy denseness intact. Sometimes it seems the sounds emanating are so thick that all individual instruments blur and you run the risk of scraping your head on the field generated from your speakers. Obviously a lot of care and craft went into their recordings and it pays off to good effect creating a big, monolithic, gut-whelming force. Nice. (HD)
(X-Mist, Meisenweg 10, 72202 Nagold, GERMANY)

DOD & THE RODS - "You're Gonna Miss Me/Carry On"
60's influenced garage rock from France? Yes, and quite good if you like that sort of thing. Real crunchers. (KK)
(Weed Recs, 4, rue Sadi Carnot, 14000 Caen, FRANCE)

DON CABALLERO - "And And And.../First Hits"
Heavy metal instrumentals that Third Gear claims display "the melodic sense of Coltrane" (I assume that the Coltrane in question is John rather than Alice, or for that matter Steve). Personally I found the highlights to be the SCTV snippets, but I'd still take THE FINKS over this any day. (DD)
(Third Gear, PO Box 251481, W. Bloomfield, MI 48325)

DON CABALLERO - "For Respect" CD
When I saw this I somehow thought that it was Steve Cabellero, y'know the guy who was in the FACTION. Anyway, it's not. This is an all instrumental thing, but with a typical T&G sound—big, post punk kind of thing. I'm just not into an entire CD of instrumental stuff tho', it's a soundtrack to me, something you have in the background while cleaning. The music is good, I just got kind of bored. (LD)
(Touch & Go)

DRIFTWOOD - EP
I like this for its raw freshness. There's something about it that reminds me of MOSS ICON, and vocals lean toward SLEEPING BODY at times. The music is alive, even where it's more mellow. There's a lotta heart and soul on this. (KG)
($3 ppd: Monopoly, 4954 Read Rd, Moorpark, CA 93021)

DRIVE CHOIR - "King Of The World" EP
Main tune is your basic pop punk tune pumped to hardcore speed. Great chorus but not super memorable. Side B is the real winner with more of a swing feel. I don't even mind the cheese solo... (LH)
(EXYNC Records, PO Box 380621, Miami, FL 33238-0621)

EMPIRISMO - "Explotados Y Burlados" EP
This is EMPIRISMO's 2nd EP, and like their 1st it's quite good, political hardcore. I'm into this recent influx of US hardcore bands who sing in their native language. (Spanish) I just wish I paid attention to my HS Spanish classes so that I could understand what was going on. Anyway, this is totally solid, catchy, & politically aware punk which deserves your support. (LD)
(PO Box 26A59, Los Angeles, CA 90026)

EQUALITY - EP
Pretty decent record by this Italian band, impressive guitar work with a strong melo-metal edge, but the vocals are really weak. Why is it that when people try to make something different, they put so much emphasis on the vocals that they end up ruining them. This is a good record, but the vocals have too much work. (FA)
(Break Even Point, Via Vallebona 28, 00168 Rome, ITALY)

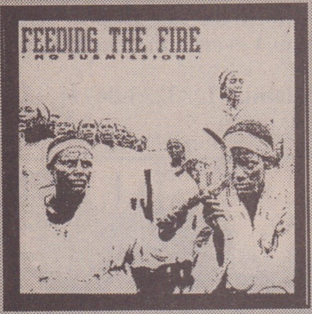
FACEPULLER - "Auditory Surgical Technicians" CD
After waiting for the last year for this to come out, I certainly wasn't sure what to make of it when I did get it. It's obvious to say it's slower than their previous material. It could work both ways, as the songs didn't floor me like they used to, but in a way it's been more memorable as it doesn't rely solely on speed. Still furious hardcore - shifting gears without losing momentum. (TM)
(BangOn, 544-810 W. Broadway, Vancouver, BC, V5Z 4C9, CANADA)

FACTORY - "Empire State" EP
It's gonna sound like a predictable MRR review, but this is good mid-tempo hardcore with intelligent lyrics. Actually, the lyrics are of note mostly because the singer has a real knack at cataloging the depths of human desperation in a cesspool like New York City. (TM)
(Off the Disk, Postfach 360, 8200 Schaffhausen, SWITZERLAND)

RECORD REVIEWS

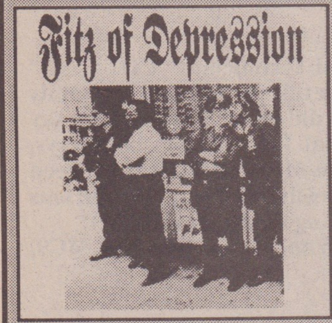
FALLING FORWARD - "Let This Day Pass" EP
This band has a strong QUICKSAND influence, but is one of those records that will remain unknown. The vocals remind me of Walter's (QUICKSAND) voice, intense, heavy but with a lot of melody and passion. There's no place for the word generic here, this different in a good way. Nice cover layout. (FA)
(Noble, PO Box 5477, Louisville, KY 40255-0477)

FAXED HEAD - "Show Pride in Coalinga/The Colors of Coalinga"
Another single by handicapped rockers full of heavy fucking riffs. This shit rocks reminiscent of MAN IS THE BASTARD. FAXED HEAD are proud of their city Coalinga, so proud that this release was produced by the Coalinga area Chamber of Commerce, and other local businesses. (SM)
(380 Coalinga Plaza, Coalinga, CA 93210)



FEEDING THE FIRE - "No Submission" EP
The first 2 songs are so fucking fast that I had to play them twice just to have an idea of how they sound. The other 3 are great, really well played hard-core with that European touch that makes it incredibly enjoyable. The vocals stand out with their furiousness and pure anger. The lyrics are as political as it gets. I think they (lyrics) are good but I can feel the communist beliefs. Having lived 17 years of my life in a country where even though there's so called "democracy" you can feel a strong communist presence, I have a hard time agreeing with them. (FA)
(Red Wax, PO Box 85317, 3508 AH Utrecht, NETHERLANDS)

FIELD DAY - "Hot Wax" EP
This is pretty good melodic popish punk. It isn't sappy and it's driving so it manages to keep your attention. It sounds like a cross between SPOKE and J CHURCH and AMERICAN STANDARD (I swear). This is much better than most bands who attempt to enter this already oversaturated market. (read: don't attempt this unless you have something new to offer). (OP)
(Sloth Records, PO Box 23119, Connaught Postal Outlet, Calgary, AB, T25 3B1, CANADA)



FITZ OF DEPRESSION - "Jenny 867-5309" EP
A heavy punk version of TOMMY TUTONE'S "Jenny-8675309" is an A-side treat. The B-side "Take it A Way" opens with slow noodling guitar and builds into some ROLLINS-esque hard-core vocals. (MH)
(Negative Feedback, PO Box 1911, Tacoma, WA 98401)

FLUF/FURTHER - split EP
This is the first part of a 4 single series. It's a fine start with two SoCal pop/punk bands recorded by O. who used to play guitar in OLIVELAWN. Good stuff. (MM)
(First Strike Records, 53 Mesnes St., Wigan, Lancs, WB1 1QX,ENGLAND)

FORKEYE - "P.I.G." LP
CRASS for the nineties? Actually when I first started listening to this I thought that some Sco'ish lads were listening to a lot of Chicago Touch&Go stuff and being too paint-by-numbers, forcing me to dismiss this. But as the needle went around the grooves (LPs are so much more satisfying than CDs for that alone), I found some stuff there that sounded fresh. Lotta good layering of sound, like exploring the woods on drugs or drinking rot gut under the pier and seeing elves. I'll have to listen to this again. (JD)
(Human Condition Records, 34 Westfield Rd, Edinbourgh, EH11 2QB, SCOTLAND)

FUCK EMOS/CHAIN DRIVE - split 45
FUCK EMOS, the infamous cookie monster punk rock band from Austin Texas, makes a vinyl debut. Low and distorto vocals mid-tempo ballistic punk rock, reminiscent of BUTTHOLE SURFERS meet the MEATMEN. CHAIN DRIVE, a crunchy crush feast of a band, has lyrics that reminds me of Richard Ramirez on a speed binge. Musically, a cross between MOTORHEAD and BLACK FLAG. (SM)
(PO Box 684024, Austin, TX 78768)

GARLIC FROG DIET - "Move Your Mind" EP
Don't be scared by the cheesy intro. This career move record is raging from the moment they kick on the gain. Like really early NIRVANA. Like HAZEL sound live. Raw guitar noise with cool vocals. (LH)
(Rotation Sound, 18 Rue Nicolas, 69008 Lyon, FRANCE)

GAUGE/GRAUT VILLA split EP
Sensitive "emo-core" (yeah I fuckin' hate that word) style of music with sensitive soul searching kind of lyrics. Both bands were too long and drawn out for me, very RITES OF SPRING-ISH. Not bad guitar playing or song structures, just too drawn out for me. (JD)
(Fatal Beauty Studio)

GAUNT - "Pop Song?" EP
The A side isn't exactly a traditional pop song, but it is repetitive and sometimes boring. The B side, however, is good. GAUNT can show you punk sensibilities that are grounded in Buckeye roots 'n shit. If you don't own their "Jim Motherfucker" yet, get your sorry ass down to the store immediately. (BR)
(Thrill Jockey, PO Box 1527 Stuyvesant Sta, New York, NY 10009)

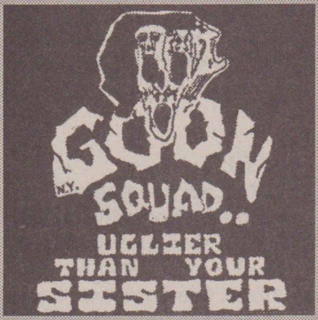
GOB - "Winkie" CD
My fifth CD review! After owning this rather fine release for approximately 23 hours, I've decided I'm in "heart". This can be explained as an advanced frenzied state of extreme affection and longing. Maybe it's the cute cover with the crude sketch of some unfortunate soul pumping iron with the caption "I'm dating someone", or perhaps it's the way the CD itself sez: "Hot Suck". Oh baby. All of these tasty morsels of tidbits complement the heavy trace-like music that comes off as sincere and powerful as they growl, "You better 'pologize" over and over; only to slide into a Casio™ keyboard rendition of the samba. This pleases me very much. Joy is beamed into my life, so start a GOB fanclub and contact: (SB)
(Satan's Pimp Records, 1409 Tonopah St., Reno, NV 89509)

RECORD REVIEWS

GEL-TONES - "Build The Machine" EP
This record's cover suggested to me that it was a promo-type deal. Pretty pointless rock with a college seasoning, bake at 350° for 1 1/2 hours, insert toothpick into center. If it comes out clean, it's done. My toothpick kinda just sat in my hand and said "Let's not and say we did." (SL)
(Trash Kan, 4554 N Broadway #384, Chicago, IL 60640)

GNOME - "Fiberglass" CD
Tuneful "punkish" sorta pop rock thing squarely in an "alternative" groove like SHUDDER TO THINK or something to that effect. You get a touch of pop-punk, a proclivity for crossover in the sometimes ROBIN ZANDER-ish vocals, some prog riffs, et. al. But as the smoke clears one notices the proverbial naked emperor. Straddles too many fences for me and even though it seems like they're capable of writing a good song, I don't hear one here. (HD)
(C/Z, 1402 E. Madison, #41, Seattle,WA 98122)

GONE DOGS/THE USED - split EP
THE USED play pounding rock that is reminiscent of late '70s L.A. punk. The better side is GONE DOGS, who are in somewhat of a REPLACEMENTS vein. It has a bit of country influence but still rocks hard. (MC)
(Big Nothing, 1030 Eleanor St. #A, Knoxville, TN 37917)



GOON SQUAD - "Uglier Than Your Sister" EP
Hardcore form New York, this sounds a lot like YUPPICIDE to me, and because of that is pretty unremarkable. Tough man style hardcore with matching lyrics. It's not mad, but it's not essential either. (LD)
(Dirtbag Productions, 223 Wall St., Huntington, NY 11743)

GRAPESEED - "Flanzer" EP
The A side at 45RPM moves along with a steady grunge but is fortunately broken up by the loud guitars that change tone throughout the song. This breaks things up enough for the strained vocals to cut through. The B side at 33 RPM utilizes filtered vocals and repetitive distorted bass lines to muddy up the quick beat. Overall, it's dark, a little twisted with a decent amount of loud guitar noise and fuzz. I have no idea what these songs are about. (MK)
(Silver Girl Records, PO Box 161024, San Diego, CA 92176)

GROUT - EP
Solid punk! Thumping bass with up front vocals that dictate intelligent lyrics addressing, among other things, advertising's manipulation of gender roles. This record is sloppy in all the right ways. The rawness reminds me of BLACK FLAG (ie. "Damaged"). (MK)
(Uprising Records, Arcade Station PO Box 4412, Ann Arbor, MI 48106-4412)

GUZZARD - " Get A Witness" LP
Basically what's going on here is a tight, powerful bass/drums combo repeating a few headbangin' riffs, with minimal vocals and, I believe, no guitar at all. Sounds more stereotypically SST than AmRep (none of that "grungy" distortion). Listenable punk mood music, but I can't see getting real excited about it. (EW)
(Amphetamine Reptile)

GUTTERMOUTH/B.H.R. - split EP
So I guess GUTTERMOUTH have decided to poke fun at all those blue haired, veggie-head PC folks that SF is supposedly chuck full of. Fair enough, I still that they're idiots. Mid-paced pop punk that isn't without a certain amount of catchiness. B.H.R. "Grab a girl, bite her on the neck/ You're no fag so what the heck." not only that, but they sound a lot like GUTTERMOUTH. Wow! Two dumb bands lovingly combined on 7"s o' vinyl. Yeehaw. (LD)
(Signal Sounds Systems, PO Box 1861, Victorville, CA 92393)

THE HAIRY PATT BAND - "I'm So Angry, You're Gonna Die" EP
Have your fixin's of the Kentucky-fried HAIRY PATT BAND. Grab your coveralls, but you won't be dosey-doeing to these angry shotgun-totin' fellas. Rough, sloppy, trashcan beatin'. The first side reminds me of a band I saw recently called ELMER. Redneck-core, yee-haw! (AI)
(Sunflower Girl Music, 56 West Blake, Columbus, OH 43201)

HLADNO DIVO - "Dzinouski" LP
A media-core band that claims their fame from a local video. All styles played out on this disk, mostly hard driving punk thrash with a few metal riffs. Leaves a lot to be desired, although I can't understand their lyrics. They do funny rhythms and rhymes with vocals. (SM)
(Croatia Medugorska G1, 4104 Zagreb, CROATIA)

HOSS - "Cave Me In" CD5
Heading down the Amphetamine Reptile road of fellow Australians, HOSS moves away from the punk bent of earlier material. More experimental and slower paced. (MH)
(Dogmeat, GPO Box 2366V, Melbourne 3001, AUSTRALIA)

HUGGER MUGGER - "Idiota" EP
Fairly abrasive Spanish punk. The music's recorded low and completely overpowered by the much louder vocals. Thus, the singer sounds echoey and the record has a hollow feel. (NN)
(Fobia, Apdo 46443, 28080 Madrid, SPAIN)

HUGGY BEAR - "Taking The Rough With The Smooch" 10"
More militant stuff from these dudes and dude-ettes. A 90's equivalent to CRASS. Powerful, emotional, meaningful, and not poppy. Up there with BIKINI KILL as the best for this kind of stuff. (RL)
(Kill Rock Stars, 120 NE State St. #148, Olympia, WA 98501)

HYLKIO - "Maapallo Itkee Verisia Kyyneleita" EP
HYLKIO's second 7" again throws out more scorching insanity to fuel the fire. They must spend the long winters by constantly flipping RIISTETYT and KAAOS records, as this is classic Finnish hardcore to a "T"!! Lots of howling vocals, mohawks, DISCHARGE-y snapping speediness, studs, and @'s with umlauts!!! (KS)
($6.00 ppd: SHJ Records/Risto Eronen, Koivumaki, 58920 Kolkontaipale, FINLAND)

RECORD REVIEWS

IN/HUMANITY - "Intolerable" EP
This South Carolina band plays skankin' rock-core somewhere in between the 10th-generation NYC/BAD BRAINS-influence and WHITE ZOMBIE (especially in the sung vocals and on "Dead Sacred Cow"). Needlessly intricate, they alternate this with percussion breaks and thrash jaunts. Two booklets contain poetic lyrics, dumb porno ads, chick tracts and other punk goofiness. (KS)
(Stereonucleosis Records, PO Box 5724, Columbia, SC 29250)

INTERNAL AUTONOMY - "Only You Have The Power" 2xEP
Well, I would really like to like this. How many people would I offend if I said it's all been done before and better. Okay, political stuff dealing with anarchy, the state and all that stuff. I'm not saying they're wrong, but why write a song about the evils of Marxism? Lifeless droning music which reminds of me of early ALIEN SEX FIEND or CHRISTIAN DEATH. (LH)
(Profane Existence, PO Box 8722, Minneapolis, MN 55408)

INTOLERANCE - "La Generación del Odio" LP
The graphics in the lyric booklet are excellent. The lyrics are also powerful, expressing extreme intolerance of government, capitalism, drugs, abortion, and vivisection; let the morally impure beware the wrath of INTOLERANCE!! The hatred and bitterness of the lyrics and vocals reminded me of RAW POWER, but unfortunately the band doesn't remind me of them or any other tight, powerful HC band; they just churn out generic thrash, and not very well, and the combination of lyrical self-righteousness and musical incompetence keeps me from caring very much about this disc. (EW)
(Xunca Records, Apdo 8146, 33210 Xixon, Asturies, SPAIN)

IRONSIDE - "Fragments of the Last Judgment" EP
Slow paced painful straight edge/death metal silliness. The cover of this record is ridiculous. A scarred, bleeding, half naked man nailed to an X ala Christ. It almost looks like a DANZIG cover. This is just a blatant INTEGRITY ripoff. Clear your fucking throat okay! Even I can't stand this. (OP)
(Subjugation, 46 Caedmon Crescent, Darlington DL3 8LF, UK)

IRONSIDE - "Fragments Of The Last Judgment" EP
Heavy metal straight edge from one of the UK's finest. Very slow and super mean with lyrics about personal anguish and internal torment. Even better, there's not a single song about being stabbed in the back. Maybe I'm just nailed to the X but I can't get enough of this record. (NN)
(Subjugation, 46, Caedmon Crescent, Darlington, DL3 8LF, UK)

J CHURCH - "Tide of Fate" EP
Consistent with all their other releases. Fast-paced, catchy pop tunes that keep you humming all the way home. "Birthday" is a little twisted and odd in a good way, possible Shimmy-Disc influence. Is that a guitar on that one? (CK)
(Broken Rekids, PO Box 460346, San Francisco, CA 94146)

J.M.K.E. - "Gringode Kultuur" LP
MId-tempo hardcore from Estonia, which, with this release, has gotten a little jazzy, a little too jazzy for me. Not my favorite disc of theirs, but still a good one. (KK)
(Stupido Twins, PO Box 301, 00121 Helsinki, FINLAND)

JACKKNIFE - "Drug Star '69" LP
Totally psychotic low-fi garage shit. Rocks in the way a primitive band recorded in a primitive way does—scares everyone who doesn't like 'real' rock and roll. Nothing highbrow, nothing arty and nothing extra. Get the vinyl, it's got a way better cover than the digital thing. (TM)
(Sympathy)

JANITOR JOE - "Car Crash/Piss Corner"
The new bassist has a definite influence on this slab of distorto punk rock. The A side sounds like a collision of a van and a truck with screamin' obese female vocals. Sometimes screaming, sometimes crying. The B side is like a wet dream, full of pleasure and a release, but it ends up in a mess. Limited supply of piss yellow colored vinyl available only on tour. (SM)
(Amphetamine Reptile)

KELLERGEISTER - "Verkohltes Land" CD
Eclectic stuff from Germany (sung in German). Mostly anthemic punk along the ways of DIE TOTEN HOSEN or R-N-R Swindle era SEX PISTOLS. Lots of sing along back up vocals with a few ballads and pub rock tunes thrown in. Although the guitar playing gets too heroic at times, this has its moments. (RL)
(Impact Records)

KINA - "Live 1990" CD
While I've never been their biggest fan, I didn't mind this until they did five consecutive acoustic songs. Ouch. (TM)
(Sergio Milani, via Bramafam 14, 11100 Aosta, ITALY)

KING SURFERS - "Surfin' And Divin'" EP
Gabba Gabba Hey! The KING SURFERS are gonna fuck with your meager little world. Mr Joey Ramone shoots the curl in Finland. This chunk of old world nasty punk surf guitar obnoxiousness conveys all the tenderness of used hypodermic needles littering Rockaway Beach. The music is fast, the vocals screaming, the energy relentless. This record is perfect for you cretins who refuse to embrace the New Age. Great stuff! (BR)
(Gabba Records, PO Box 33, 92101 Raahe, FINLAND)

KUSTOM FIT/GLITTERPUSS - split 45
KUSTOM FIT's song, "Bob", innocently starts off as a hairball goof-country tune then inadvertently slips into an early SACCHARIN TRUST/CRUCIFUCKS kind of raspy-throated outta control sick-punk thing. GLITTERPUSS has that badly-recorded neo metal/hard rock type riffing with even more raspy sounding vocals. Sounds like a cross between pre-major MONSTER MAGNET and AC/DC. (HD)
(6" Doylie Records, PO Box 689024, Austin, TX 78768)

LAZYBOY - "Fill It" EP
Filled out, up beat punk with a snarling side and straight forward full on loud guitars. Consistent throughout with the exception of an unexpected modern rock moment. Vocals growl over the top of lyrics that call for communication with those different points of view among other things. (MK)
(Allied Recordings, PO Box 460683, San Francisco, CA 94146)

LIIMAPÄÄT - "Skooteri" EP
A difficult one: The A-side is mostly slower, rather boring stuff. The B-side is what you might have expected: faster paced, classic Finnish pop punk, at times sounding a little like German funny-punk. (KK)
(Gabba Recs, Ankkurikatu 1, 95400 Tornio, FINLAND)

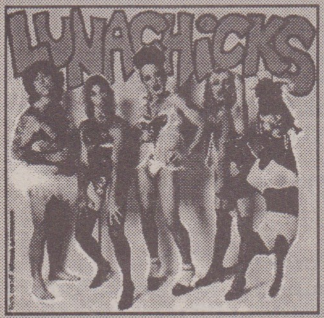
RECORD REVIEWS

LAZY-MAN'S LOAD - "You Decide" EP
Punkish metal that's heavy without being "heavy metal". Lots of fun "gbbb gbbb gbbb" slow riffs and galloping thrash parts trade off in a German grind version of GISM. Lyrics on greed, war, religion, etc. This doesn't break any new musical ground, but the ground it stands on is solid which makes for a rip-roaring, butt-blistering record. KAJAGOOGOO they are not. (CD)
(Disgraceland, PO Box 101066, D-33510, Bielefeld, GERMANY)

LOCAL H - "Drum" EP
This sounds a lot like an unpolished "Seattle Sound" wannabe band. It's a little more raw sounding so it's not as annoying. It's melodic and catchy, but it has awful rock cliches. It has guitar solos from hell and rock song structures that should end long before they actually do. It's almost like Indie rock meets Seattle. It's not terrible but it exists in a saturated market. (OP)
(One World Communications, PO Box 9382, Reno, NV 89507)

LONE WOLVES - "Rubberbandballs/Prickly Pear"
A side is vocal, B side instrumental (with something that sounds like a bit of vocalizing in the far background), both sides veer pretty much to crunchy heavy metal (the standard tedium of a heavy metal instrumental is thankfully interrupted by a noisy banjo and fiddle break). I should think that "Lone Wolves" is an oxymoron. (DD)
(Wolfcubb Records, 220 Central Park South Apt. 11G, NY, NY, 10019)

LOYAL TO NONE - "Save Your Skin" EP
Crunchy, hard moshing, 'I hate you' lyrics, 'I'm true till death, mosh mosh mosh.' Hate is all the singer says he has. It shows. Look beyond yourself, man. (SL)
(222-09 Edmore Ave, Queens Village, NY 11428)



THE LUNACHICKS- "Shit Finger Dick/Light as a Feather"
Two cool punk rock blasts from NYC's LUNACHICKS. A perfect mix of crunchy guitar rock and tuneful female vocals. This band gets better and better with each release. (MM)
(Sympathy)

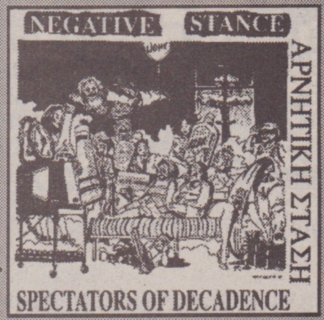
MDC - "Thanks for Giving..." EP
The latest communique offers two standard MDCore blasts, with explanatory liner notes, one about the fuckedness of most American holidays and one inspired by their '92 Russian tour. On side 2, MDC become the second veteran hardcore band to release a classic JOHNNY CASH cover in the last two months. (EW)
(New Red Archives)

MASTER BLEED - EP
I have a soft spot for terrible recordings and this disc fits right into it. To use the word "raw" would be understating the fact. Sounds like it was recorded in a sawmill. Anyway, these are four wicked punkers reminiscent of BAD POSTURE at times. Irreverent, noisy, and maybe a little sloppy. "I Beat Myself Up" rules my world. (NN)
(Blood Wrench, 133 Beale St., Basement Apt., Quincy, MA 02070)

MINORITY - EP
Adequate hardcore from Austin, TX that has pretty emo lyrics. It's not the best thing, but it's one of those records which is made cool because it seems really heart-felt and sincere. (LD)
(Flaming Steve Productions, PO Box 8649, Austin, TX 78746-8649)

MISERIA Y KOMPANIA/SPATEK - split LP
A format I don't see too often anymore, a split LP. MISERIA Y KOMPANIA serve up excellent metallic hardcore that clicked right along without getting boring or repetitive. The SPATEK side didn't do as much for me, as they seemed to have a redundant songwriting style. I'm a dumb monolingual American, so I know nothing about what they're saying. An above average record for sure. (TM)
(Illa Records, AP. C. 206 D.P. 08940, Cornella Del Llobregat, Barcelona, SPAIN)

NECRONY - "Pathological Performances" CD
A chill runs down my spine whenever good death metal bands start using flutists and acoustic guitars. Fortunately my fears were unfounded this time. This dose of hyper-gore from Sweden's gruesome twosome is every bit as relentless as their EP. CARCASS-inspired lyrics straight out of a medical dictionary. Every song title is a tongue twister. (NN)
(Poserslaughter, PO Box 41, D-10205 Berlin, GERMANY)



NEGATIVE STANCE - "Spectators of Decadence" EP
Long intros, long enough to ignore. Boring, spacey, piano, wind soundbites blown into a short slam metal distorto jam sorta like NEUROSIS on acid. The B side is stronger musically, octave divider hell ridin' mosh tuneage. As always, packed with opinions and beliefs! This one is about ill treatment of prisoners, which I find interesting. I could tell you stories about American prisoners that make this taste like baby food. (SM)
(Profane Existence, PO Box 8722,. Mpls, MN 55408)

NEW RADIANT STORM KING - "Smear/Indiana Jones"
Over-produced under achievers poppy little riffs, that quirk out into weird sustain, sounds like '90s version of FIREHOSE. Suck an egg. (SM)
(Trixie Records, PO Box 379373, Chicago, IL 60637)

NIGHT KINGS - "Brainwashed" EP
Finally, I get to review a good fuckin' record in this issue (note use of "the personal touch" to establish a rapport with the readership)! "Brainwashed" and "Earth Quake" are as good as anything the NIGHT KINGS have already done (which means low-fi garage with no hint of "retro," in case you're not on the clue bus), and the other two songs are pretty damn fine too. Comes with issue #2 of *Bad Vibe* zine. (DD)
($5 ppd: PO Box 665, Oakwood, IL 61858)

NO ONES HERO - "The Bridge is Burning Down" EP
Thick production on two songs that are hard to pin down, which is a good thing. I'm drawing blanks on comparisons, also a good thing. This 7" just rocks and is heavy, fast (side B) and well worth your listen. (KG)
(Crow Records, PO Box 165, Millersville, PA 17551)

RECORD REVIEWS

NIGHT SOIL MAN - "Chief Left His Settlement" CD
This CD contains the first NIGHT SOIL MAN LP and the until now unreleased second LP. Their music is a blend of acoustic, punk and hard rock—usually all within the same song. The rhythm section now plays in DRIVE LIKE JEHU, which explains both bands' similar approach to song structure. Rosebud's vocals run the gamut from quiet whispers and melodic singing to shrieking, atonal screaming. They perfectly compliment the serious lyrical topics. (MM)
(Vinyl Communications, Box 8623, Chula Vista, CA 92012)

NO USE FOR A NAME - "The Daily Grind" LP
It may be my imagination, but all the songs seem to flow right into each other like one big song, at least on side one. The type of guitar I like upfront, fast and powerful...and there's two of them. Vocals are nice, but sometimes too nice and tend to distract from the songs. My favorite "Biomag" has lyrics too dumb to print on the lyric sheet making me like it all the more. (CK)
(Fat Wreck Chords, PO Box 460144, San Francisco, CA 94146)

OBNOXIOUS! - "Sickness" EP
10-year time warp! These French mohawked morlocks rip out ten fuzzed-out and noisy UK '82 style hardcore punk rock charges—lively stuff like early CHAOS U.K. or the EXPLOITED (in fact there's a "Wattie" here too..). Simplistic lyrics/songs a la "I Hate You", "Unity" and "Punx Not Tramps". A bit of overkill on the obvious, but fun. Limited to 500. (KS)
(Fight 45 Records, 21 Rue Du Masrquin, 67000 Strasbourg, FRANCE)

OBVIOUS - "Rock & Roll in the Big City" CD
This release by the OBVIOUS features tasty, hook-filled, countrified rock n'roll. "The Underground" is a particularly haunting song with an instantly memorable melody, but overall this disc lacks the kind of intensity and power that makes for superior rock n'roll. Worse still, it completely lacks a garage or punk aesthetic. In fact, it's increasingly sounding like lame-o college radio rock. Fuck this shit. Reroute it to Option. (JB)
(I Wanna, PO Box 303 WBB, Dayton, OH 45409)

OF CABBAGES AND KINGS - "Never Too Late" CD
A super fuel turbo noise jet, set a blaze with anger. Total post noise rock. Comparable to PUSSY GALORE with the vocals of KILLDOZER. Lots of wandering tuneless garbage collected together and assembled with the grace of a giant! (SM)
(Triple X, PO Box 86529, LA, CA 90086-2529)

OGREISH ORGANISM - "Hikari-Shi" EP
Second (as far as I know) release from this Japanese improv-hardcore band. Featuring luminaries from classic hardcore bands like BASTARD and LIP CREAM, this tends to be better in principle than in practice. As with most improv stuff, it works at points (being decent quick hardcore), but unfortunately it doesn't work as often as it does. (TM)
(H.G. Fact, 401 Hongo-M, 2-36-2 Yayoi-Cho, Nakano, Toyko, 164, JAPAN)

OILER - "Missing Part II" EP
Amazing packaging: a gatefold 7" which when you open & close it, manipulates the pop-up 3-d image inside of a young girl in her bed masturbating, and her mother rushing towards her, brandishing a rolling pin. Musically this has the best production yet, and highlights their cool quasi-post punk/industrial thing. The song "Little Hole" has great lyrics about masturbation and sexual repression. (LD)
(Sympathy)

ORGON - "Nuestros Sueños Son Vuestras Pesadillas" LP
Fast and catchy Spanish HC with strong female vocals. A lot of musical changes allow for singing and screaming alike while never getting weak or wimpy. Reminds me of much of the foreign core from the 80's. Neat-o extra large lyric booklet plus an added page for the gringos. (NN)
(Fobia, Apdo 46443, 28080 Madrid, SPAIN)

OUT OF SPITE - EP
Fast-paced girl thrash punk with a little too much TONI BASIL for me. Sound musically, but lacking inspiration. Buy it anyway. (KK)
($3 ppd: PO Box 23, Millville, CA 96062)

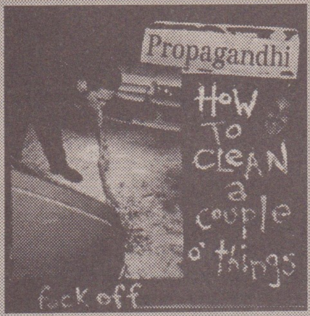
PARASITES - "Punchlines" CD
Super poppy punk with great guitar heft. Almost LEATHERFACE-ish, but with more pop and great harmonies. (MH)
(Shredder Records, 75 Plum Tree Lane #3, San Rafael, CA 94901)

PENIS SURPRISE - "The Automatic Table" EP
"Too bad they don't have curbside vinyl recycling" (SB). "What's so surprising about seven inches?" (HK). "Gimme twelve hard inches anyday" (MA). "Too punk for me" (FA). I'm sorry, this is just shitty tinny punk with no backbone or redeeming value. (OP)
(Maho Pop, PO Box 69, 40107 JK1, FINLAND)

PESTILENCIA - "Las Nuevas Aventuras De..." LP
I'm not really into this kind of music, I guess there isn't any other record reviewer that speaks Spanish, so I'll try to do a fair review. I heard their previous record, and I gotta say, this is way better. The music is catchy and easy to listen to, all the songs are pretty much different from one another, some of them are fast, others are slow, and some of them combine the two. I can feel a vast variety of influences, but I think there's a big Brazilian hardcore influence. This is hard punk with lots of metal riffs, lyrics in Spanish about oppression, poverty, war, even love. Recommended. (FA)
(Jairo Molina, 200 Mountain Ave. #56, Maiden, MA 02148)

PLAINFIELD - "Meet-n-da-Folk/Chandelier"
All the people that the lyrics won't piss off will be pissed off by the lounge jazz of "Chandelier". Smelly could give a shit, you're just a sausage to him. "Meet-n-da-Folks" is a great anxiety revenge fantasy with guitar being funneled by the Guy From Mr.Bungle and production from Buzzo Melvin. For what it's worth, though, I've got to say that now I've got all the PLAINFIELD singles and that they're gonna be worth $$$ someday. Who says punk doesn't pay? (JD)
(Fuck You Records, 290C Napoleon St., San Francisco, CA 94124)

RECORD REVIEWS



PROPAGANDHI - "How To Clean A Couple O' Things" 45
PROPAGANDHI is like a thinking person's NOFX. Catchy as all hell, and unlike NOFX, some pretty intelligent lyrics. Really nice looking cover as well—yeesh. Great little 45. (LD)
(Fat Wreck, PO Box 460144, San Francisco, CA 94146)

THE QUEERS - "Too Dumb To Quit" EP
This sounds exactly like their first two 7"ers. Probably cuz their original vocalist came home for a cameo on this five song rager. The usual base level of punk we've come to love. 3-chord, straight-up, catchy thrash featuring "Didn't Puke", "Bonehead", and "Fuck You". If their tongues weren't firmly planted in their collective cheek, I'd say they would have made a great band for a "CHiPs" or "Quincy" episode. (CD)
(PO Box 1201, North Hampton, NH 03862)

V.M.L.
PRESENTS
THE QUEERS
LIVE IN CHICAGO
4/18/93

THE QUEERS- "Live in Chicago" EP
These guys unleash their RAMONES style live assault here. Six great ditties with no time for tuning in between songs. Punk pop fast furious and fun. Highlights include their classic "Ursula Finally Has Tits" and a cover of SCREECHING WEASELS great "Murder In The Brady House". No overdubs on this baby. Oh yeah and limited too. (RL)
(VML, PO Box 183, Franklin Park, IL 60131)

QUIVER - "Miss Betty" EP
This is totally cool! Five upbeat pop punk and rockin' punk tunes. Noisy recording gives this band something of a raw feel. Reminds of a more garagey MUFFS. Kinda how they sounded on their first singles. Cool lyrics too. (LH)
(Know Records, PO Box 4830, Long Beach, CA 90804)

RADIO WENDY - 10"
Riffs right out of a GOLDEN EARRING concert. Dashes of speeded-up U2. Guitar licks, monotone vocals that repeat "yeah, yeah, yeah" a lot. Typical drum breaks, not even a good pop punk band. This shit stinks. The sympathy goes out to Long John. (SM)
(Sympathy for the Record Industry)

RAKE - "When Your Duff is Cold" EP
Yeah this sucked. Hated it. Oh, that's not very nice. Okay, there's a pitcure of a baby on one side of the slab (how cute). Okay, let's hear it for committed young musicians who are willing to take the pressing of their music into their own hands no matter what public opinion has to say about their sounds, going against the odds.....all three hundred million of 'em. You know though, sometimes the single just doesn't give you what the band has to offer. Could be that Rake rules live, so just take this review with a grain of salt. It's noise, by the way. (JD)
(Yellow Bike Records, PO Box 586, P/N NEW ZEALAND)

RANCID HELL SPAWN - "Axe Hero" CD
These freakies have not changed one iota since day one. 22 songs of frantic, Casio keyboard-core dementia. Fast paced, distorted and more annoying than Barney. It's less than palatable for most folks but R.H.S. takes obnoxiousness so far over the top you almost *have* to like them for it. A warped, 30-minute & 53-second hellacious nightmare. (CD)
(Wrench Records, BCM Box 4049, London WC1N 3XX, UK)

THE RIP OFFS - "Now I Know (It's You)/Can I Come Over"
Wish I was cool enough to slag these two full-blast punk originals by SF's (South City's?) newest all-star band (that's THE MR. T's Jon Von, SUPERCHARGER's Greg Lowery and the brothers White) but just one verse into "Can I Come Over" and I'm filled with all kinds of secret admiration like, 'Can I buy a t-shirt?' or 'I'll trade you my MISFITS "Rat Fink/Spook City" 45 for that there RIP OFFS 45. Hell, it's fun to like a band/record this much, and be sure to check out side two, you might miss it the first time around. (MJ)
(Rip Off Record, 581 Maple Ave, San Bruno, CA 94066)

RITUAL DEVICE - "Henge" CD
What happened to Redemption Records? The 4 WALLS FALLING single was great but the shit they come up with these days, I don't know, I just don't know. Maybe the move from Philly to Omaha changed the chemical balance in his brain. They passed up doing a DRAZEL single for this? This is so boring. Better production on this moody, melodic, slow paced, droning record wouldn't have helped that much. At best these guys try to do the JAWBREAKER thing but fall way short of the mark. What the fuck is Carhenge or rather who the fuck cares? $3000 can be better spent! (OP).
(Redemption Records,PO Box 3244,Omaha,NE 68103-0244)

SABALON GLITZ - "Orpheum" EP
Ooh, so arty. So very arty. Droning bass. Chiming guitars. Mid-tempo. Mumbling vocals. Art trying to pass itself off as some kind of political movement. (LH)
(Trixie Records, PO Box 379373, Chicago, IL 60637)

SCRATCH - CD
Metallic rock that reminds me a lot to BAD TRIP. Mix BAD TRIP, HELMET, and ALICE IN CHAINS, and you get SCRATCH. The first 3 or 4 songs are really good but the rest are kind of boring. Crunching, loud guitars with progressive vocals and tight drums. I try to figure out how the singer looks, and I get a picture of a guy with long hair singing with his eyes closed, and that looks like one of the guys in the BLACK CROWES. (FA)
(Ridgemont Recordings, Box 879, Allston, MA 02134)

SCREAMING BLOODY MARYS - "There Ain't No Monkeys In Tobango" 45
A troublesome lil' 45. The A side is bad acid rock, as if MONSTER MAGNET had emasculated MOBY GRAPE. The B side has a decent DWARVES-inspired upbeat tune, "Sex Offender". Overall, this slice is not representative of how good the band is. Follow Mr. Bale down to the front of the bar and catch their set. (BR)
(Die Laughing, 10 Alvarado St, San Francisco, CA 94110)

RECORD REVIEWS

SCREECHING WEASEL - "You Broke My Fucking Heart" EP
Another very good pop-punk effort from the WEASELS, with great hooks, a hard guitar punch, and vocals pleasantly reminiscent of NO ALTERNATIVE. Recommended. (SS)
(Lookout, PO Box 11374, Berkeley, CA 94701)

SCREECHING WEASEL - "Anthem for a New Tomorrow" LP
One of the very best of today's catchy punk bands. An excellent record. You really have to like a band that will sing a song about Peter Brady's qualities. (KK)
(Lookout)

SEEIN' RED - "Workspiel" LP
Back with more of the same, these guys seem to have found a niche. More excellent hi-test furious music coupled with lyrics that examine everything from class inequities to sexism in punk. Few bands can consistently articulate their anger this well - also to be released on a CD that will contain their last two singles. Essential. (TM)
(Rank Records, Van Randwijcklaan 115c, 3815 Ah Amersfoort, NETHERLANDS)

7 SECONDS - "Out The Shizzy" LP
I used to be this big time horror movie buff/nerd. There's some schlocky film about zombies (whose title escapes me) and the advertisements read: "They won't stay dead!" Nothing fits Kev & the gang more aptly. "New Wind" was the last LP I was able to stomach. Everything following that was, and still is, tripe. But this isn't nearly as sad as I expected. These 13 songs have some substance and backbone, but still fail to excite for more than a sporadic moment here & there. Somebody take their Living Colour LPs away! At least they're doin' what they love instead of regurgitating "The Crew" for pimply thrash punks. (CD)
(Headhunter)

SEX PISTOLS - "Kill the Hippies" CD
Yet another boot of the fateful US tour of the greatest punk band ever. This was the Atlanta show - sound quality is good throughout, and there's a decent amount of interplay between Johnny and the crowd. Excellent liner notes complete one of the better boots I've seen to come off of that tour. (TM)
(KTS Records, Via Settembrini 3, 47046 Misano Adriatico, ITALY)

SEX SEX SEX - "In A Coma" EP
These gothic punks from Stockholm play a "horror style" punk with high pitched vocals similar to Andi SEX GANG. The heavy bass reeks with OZZY-isms, very ominous indeed. The singing sounds pretentious, but they get major points for slagging Bono inside the glossy poster sleeve. The boys bill themselves as "graverobber rockers" and "splatter punks"—it's difficult to take them seriously. (BR)
(Revenge Records, PO Box 50126, 10405 Stockholm, SWEDEN)

SHLUMPF - "To Satisfy You" EP
Riffy, scratchy guitars and taunting, ironic vocals give this band excellent potential—as yet partially realized. Average. (SS)
(Know Records, PO Box 4830, Long Beach, CA 90804)

SHOE FACE - "Long Time For You" EP
Lots of underlying tension in this music, but it's never harnessed into a useful tool. But somehow I think this reflects who these people are. Honest punk without the pretense. (SL)
(PO Box 818, Pomona, CA 91769-0818)

SHORTY MCGONIGAL - "Blind Time" EP
This EP sounds like something that should have crawled out of Baltimore around '84-'85. The music kinda reminds me of YDI in one song and then throws in a MINUTEMEN type riff in another song. I can't really say for sure what this is all about, but I liked it for what it was. Good mid-tempo raunchy rock n roll. (SL)
(Water Records, PO Box 416, Cabin John, MD 20818)

THE SISTERS OF MORRISSEY - "Travolta/Life You Won"
The band's name and the record's jacket would seem to indicate a humorous effort, but the record itself seems to be intended seriously (unless the mere invocation of John Travolta suffices for humor). Sounds like A CERTAIN RATIO. (DD)
(D.S.I., PO Box 346, Dunn Loring, VA 22027)

SKINNED TEEN - "Karate Hairdresser" EP
This all-girl trio sound sort of like the RAINCOATS before rehearsal, but the basement-recorded sound is rather charming in a TV PERSONALITIES kind of way; a few of their songs, like "Punk Rockest," are pretty funny. (SS)
(Skinned Teens, BM Nancee, London, WC1N 3XX, ENGLAND)

SKIRMISH - "Sheltered in Liquid Life" EP
Heavy and slow music with a good solid groove. Not heavy in the macho way but in a STILL LIFE way. The lyrics are really dumb though. The song "Skirmish Day" is about playing splatter gun. The music is sooo good I wish they had better lyrics. (OP)
(Inder Heide 82, 31515, Steinhude, GERMANY)

SKULL BOYS - "Wicked Romance" EP
Melodic punk from Spain (sung in English) Musically along the lines of today's pop punk stuff like GREEN DAY or perhaps FIFTEEN. The vocals are kinda monotone but not rough. Good stuff with "Mr. Perfect" really standing out. (RL)
(Skull Records, C./ Muntaner 477, 6e,1a, Barcelona 08021, SPAIN)

SLAVE STATE/LACK OF INTEREST - split EP
By now, Slap-a-Ham's reputation far precedes itself, the latest entries to the "hall of fame" here being LACK OF INTEREST who pack in eight two-fisted blows of total INFEST-styled SoCal. "Power violence" and SLAVE STATE from New York, who deliver six tracks of scathing hardcore with screeching shouts and calculating, thoughtful lyrics. Wonder what this would sound like with an episode of "Family Matters"!!!! (KS)
(Slap-a-Ham, PO Box 420843, San Francisco, CA 94142-0843)

RECORD REVIEWS

SLAG - "Feed" EP
The perfect recipe for mid-paced hardcore heaviness extra chunky style. A generous share of thunderous guitars plus a dash of godly grindcore thrown in for spice. Stirred slowly. Contains four times the recommended daily allowance of gruff vocals. Dishes out five ear-splitting portions. Best when served loud.
(Fetus Records, 2966 S. Country Club Way, Tempe, AZ 85282)

SLOTH - "(Cactus)(Nerve)(Thang)" CD
Don't mind the stupid cover, this is pretty great. Eleven tunes here in all and almost every one is cool. Upbeat and melodic punk somewhere between HÜSKER DÜ and SHORT DOGS GROW. Even includes a pathetic plea for BABES IN TOYLAND... (LH)
(Dutch East India Trading, PO Box 800, Rockville Centre, NY 11571-0800)

SLUDGE - "Coquitlan" CD
Nice violin intro. Pretty interesting changes, with a vast variety of tempos. Heavy, slow guitar with powerchords crunching mid-paced dark metal. In some of the songs the vocals are so weak that it's fucking annoying, but in others it's just what the music needs. Overall a good release. (FA)
(Wall Of Shame, 2827 Clark Dr., Vancouver, BC, V5N 3H7, CANADA)

THE SMALLS - CD
Rockin little pink poodles couldn't do this better! Rock guitar riffs, cut up punk drums, prog rock on speed. Falsetto vocals. How in the hell did this end up in here? Maybe they're vegetarians. (SM)
(PO Box 1384, Taber, AB, T0K 2GO, CANADA)

THE SMEARS - "Kick My Butt" EP
One of the best things I've heard all month, including last night's fuck session (not mine, my neighbor's) going way beyond the porn-punk genre one might expect from an all-girl three piece that stole their name from an old Steve Jones movie, and as defined by the in-yo-face "Swaga Dance." Amazing guitar-stomp and fuck-you vocals make would-be garage rockers pack-it-up, grow their hair and move to Seattle. "Kicked My Butt" did just that—can't wait to see them live. (MJ)
(Hell Yeah, PO Box 1975, Burbank, CA 91507)

SMILE 69/MIKE GUNN - split 45
The MIKE GUNN cut is okay, distorted guitar and vocals with start and stop tempos, but SMILE 69 really stands out with weird guitar effects that you don't hear everyday. (MM)
(Double Naught Records)

SMUDGE - "Tea,Toast & Turmoil" CD
I can't believe I've never heard of these guys from Australia. A comp. of EP's and various other tracks. Great, great, great spunky indie pop that falls somewhere inbetween PAVEMENT and J CHURCH. Great pop sensibility here as well as a rockin' version of "The Theme from LaVerne and Shirley". Totally. (RL)
(Cargo Records)

SMOKING POPES/GROOVY LOVE VIBES -split EP
SMOKING POPES come across like a Lookout band...simple, poppy, and semi-melodic. They pull off on original & a surprisingly rockin' cover of "Leather & Lace" (for more truly punky FLEETWOOD MAC covers, SCHLONG's "Tumours" is a must). GROOVY LOVE VIBES falls in the same territory except they cover the Brady Kids' "Goodtime Music" and add a hint of a CRO MAG edge to their side. No liner notes, lyrics, or info - just a couple of fun bands doin' their thang with flair. (CD)
(Johanns Face Records, PO Box 479-164, Chicago, IL 60647)

SO MUCH HATE - "Lies" LP
The fourth LP from these Norwegian veterans, and again, no let up—a solid helping of quick dramatic hardcore and moving anthems. Gunnar's impassioned howl of visceral, physical lyrics and some amazing musicianship return as always. The reworking of the intro from "Blind Alley" into "Last Drop of Fear" totally smokes. Possibly could use more guitar in the mix, but you get more than a full portion, I'm just coming back for more! (KS)
(X-mist, Meisenweg 10, 7270 Nagold, GERMANY)

SOAP JOH HENSHI - EP
This Japanese duo boasts a distinctive sound, with growly guitars, hyperactive drums, squeaky female vocals, and riffy/artsy song structures. Average, but the vocals sounded *really* cool when I started jiggling the turntable. (SS)
(Revolver)

THE SOLID STATESMEN - "Rain" EP
Despite the rumor that everything on Bag of Hammers sucks, this EP proves that at least half of what B.O.H. puts out rules. "Rain" is an amphetamine fueled jerk-off matched only in its intensity by the anthemic spurts of "Wedgewood" (which could be a cover but my limited musical knowledge prohibits me from saying so) which seems to say that the faster they play the better. The slower stuff's just leads to spazzy-ness (vocals that is)—cool poster-packaging tips the scale into 'I'd buy that for a dollar' territory, maybe even three dollars. (MJ)
(Bag of Hammers Records, PO Box 928 Seattle, WA 98111)

SOSUMI - "Expensive Tennis Shoes" EP
I dunno. Bar rock? Bar punk rock? Club, bar punk rock? Move to Los Angeles, I think you would fit in well. (SL)
(Synthetic Records, PO Box 609418, Cleveland, OH 44109)

SPACE STREAKINGS - CD
A Japanese band that has floated out into the same bizarro zone inhabited by the BOREDOMS an/or RUINS, where rock, rap, punk, noise, dance and all meld, but perhaps they've settled in too early. Throughout, there's too few turns, out-of-whack surprises and intensity to push this into the same league, though the delivery is similarly spastic and playful. (KS)
(Nux Organization, 3-690-47, Hibarigaoka, Zama, Kanagawa, JAPAN)

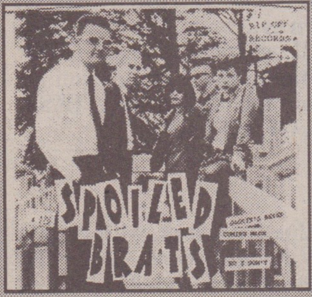
SPORE - 10"
One of the best things presently happening in Boston. A 10" picture disc featuring Satan on one side and an evangelist on the other. Two of the songs are taken from their self-titled LP. One of the unreleased songs a cover "I Want You (She's So Heavy)" goes on a bit too long in that 70's arena rock type of way. The other "Sick" is true to their style of dirgy, distorted, feedbacking rock and roll. (CK)
(Taang! Records)

RECORD REVIEWS

SPLIT LIP - "For The Love Of The Wounded" CD

I thought I heard pretty much everything, and that there wasn't going to be any record that I would want listen to all the time. Well, the intensity of this record proves me wrong. This is one of those cases when you realize that there's a lot more out there for you. I can honestly say that this is one of the best records Doghouse has put out. There's a lot of feeling, passion and talent on this record. The musicianship is at such high level that it's hard to believe that these are 5 young kids from Indiana playing it. Vocals full of emotion and melody, this is fucking incredible, there's no way I can compare SPLIT LIP to any other band, simply because it'd be unfair. If you like unbelievable, well produced, different, emotional and great music, you gotta get this record now. (FA)

(Doghouse, PO Box 8946, Toledo, OH 43623)



SPOILED BRATS - "Jackie's Never Coming Back/No I Don't"

Live, this skinny tie '77 punk band reminded me of X-RAY SPEX (minus the sax, with a punk Betty Boop on vocals—actually, it's Elka, former member of BITCH FIGHT and TRASH WOMEN). But here, the recording is so raw and cheap that it sounds like a long-lost garage demo of any 1978 UK or SF-LA punk band worth hearing. One of many new punk/garage bands holding down the fort at SF's Purple Onion. (TY)

(Rip Off Records, 581 Maple Ave, San Bruno, CA 94066)

STREBERS - "Olga For Olga" CD

I hadn't heard of this band before, but judging from their discography they've been around quite a while. 7 EPs, 5 LPs, 4 CDs and now this release. Musically, it's impeccably played punk rock. Melodic guitar leads like the FASTBACKS. It's very professionally recorded like a BAD RELIGION LP. Sorry I can't tell what they're singing about cause it's in Swedish. (MM)

(Rosa Honung, Box 5204, S10245 Stockholm, SWEDEN)

STRETCH ARM STRONG/BEDLAM HOUR - split EP

Two songs by STRETCH ARMSTRONG. Mid-tempo generic hardcore with a metal edge. The second song is a rap song a la BEASTIE BOYS. BEDLAM HOUR starts with a cool intro, at times the vocals remind me of PAGAN BABIES, but then they turn into AGNOSTIC FRONT, and then fucking heavy metal man, metal that could be compared with MOTLEY CRUE, RATT, WASP!. The cover layout could use a lot of work. (FA)

(Scott D, PO Box 8826, Columbia, SC 29202)

SUPERCHUNK - "Ribbon/Who Needs Light"

The latest single from this prolific North Carolina band has a typically winning A-side. This band doesn't sound too different from the crappy major label alternative pop bands who all suck. SUPERCHUNK, who are an excellent live band, manage to maintain their edge and not lapse into becoming another shitty pseudo-alternative soundalike band. (MC)

($3 ppd: Merge, PO Box 1235, Chapel Hill, NC 27514)

TEN COMMANDMENTS - "Miracle Mile" LP

This LP is apparently the final release from this Toronto band who had a long career, including 3 albums. The vocals verge on wimpy pop, with the music in sort of a bar band pop style, with good production. (MC)

(Sensible, 20 Shudell Ave., Toronto, ON, M4J 1C6, CANADA)

TENSION - "In Our Time" EP

NYHC, straight-edge, hardcore. Lots of crunching power. Reminds me of BREAKDOWN, slow extremely moshy. When I got this record, I read the name of the songs and I pretty much knew how it was going to sound... "Guilty", "Against the Wall", "Coming Apart". The words come across really well with the music. (FA)

(First Street Records, 220 SE 1st. Terrace, Pompano Beach, FL 33060)

TENSION - "In Our Time" EP

Wow, take two tired ideas and recycle them into one package. You get (a) Boring straightedge mosh crap (b) stupid paranoid christian (sic) lyrics. Ironic thing about being paranoid christians is that you end up having to attack people who don't agree with you as being 'narrow minded'. I'd like to snuff that "light that keeps me holding on" you fuckin' bible thumpers. (TM)

(First Strike Records, 220 SE 1st Terr, Pompano Beach, FL 33060)

TERMINAL DISGUST - "America" EP

Yeah! Fast, political hardcore from Dallas with requisite shouted vocals and bandmember harmonies. Decent punk guitar playing atop a foundation of competent bass and drums. Extremely forthright and honest, all songs played with conviction. It's refreshing when good bands like this emerge. Very cool, shades of 1977 England. Give this one a thorough listen! (BR)

(Last Beat, 2639A Elm St, Dallas, TX 75236)

THORSEN - "Egil's Saga" EP

The lyrics for this record remind me of playing Dungeons and Dragons in the 5th grade. Oh yeah, I'm doing a record review not reliving childhood trauma. Music—grunge influenced. Lyrics—don't make me repeat them. Vocals—kinda gravelly thing. I don't get this dwarf thing. Maybe they were right, playing too much D&D does have a bad effect on you. This is not so good, this is not so good at all. (OP)

(Meat Records, 1220 S 120th St, Tacoma, WA 98444)

TIGER TRAP - "Sour Grass" 10"

After releasing one of the year's best albums, and one of the years best singles, TIGER TRAP conquer the 10 inch realm in a big way. This Sacramento all-girl band shows their British indie pop influence on 4 fast tunes, and 1 ballad. This is TIGER TRAP's best yet, and is absolutely essential. Your other records aren't. (MC)

(K, PO Box 7154, Olympia, WA 98507)

RECORD REVIEWS

TIMESCAPE ZERO/SUBLIMINAL CRIMINAL - split EP

Well, SUBLIMINAL CRIMINAL were bad rock with all the trimmings - long intros, pseudo funk bass, blah blah blah. Wasn't looking too hopeful - Flipped it over and it redeemed itself. TIMESCAPE ZERO were decent chunky hardcore - kind of shit bald kids seem to go crazy for. They finished with a great BEASTIE BOYS cover that had me rolling. Worth it for that... (TM)
(PO Box 820407, South Florida, FL 33082)

TOE TO TOE - "Unanimous Points Decision" EP

A cool follow-up EP by this Australian hardcore sextet. Fast, powerful, and as Greg Spiral Objective would say, "Man, they've got lots of mosh bits!". Definitely worth making the effort to try and locate this. (LD)
(PO Box 273, Waterloo NSW 2017, AUSTRALIA)

TOXIC REASONS - "In the House of God" CD

Old school punk rock with that ham-fisted 80's trad approach. Anthemic and driving and overall pretty pro sounding. Somewhere between ARTICLES OF FAITH and MOTORHEAD. Obviously breaking no new ground here and ever faithful to their constituency. (HD).
(Blitzcore, Postfach 304107, D-20324, Hamburg, GERMANY)

TRAILER QUEEN - "Heavy as Chevy" EP

Very Northwest—heavy guitar, great vocals (hi Janel!). Serious Touch & Go feel to its mid-tempo angst. (MH)
(Cavity Search Records, PO Box 42246, Portland, OR 97242)

TRENCHMOUTH - "Inside The Future" CD

Second full length outing finally does this band real justice. Great production. Driving rhythms. Excellent rhythm section. Cool guitar playing. Smart lyrics and the singer's got a great voice. If you could believe BEEFEATER with a more GANG OF FOUR guitar sound. (LH)
(Skene!, PO Box 4522, Saint Paul, MN 55104)

TRUMAN'S WATER - "Skyjacker/Finest Donut Theme Song"

The title track has sharp, vertiginous guitars amidst a confusion of yelled vocals; the flip's the same, except slower—and an okay satire of what sounds like their local donut shop. (SS)
(Sympathy for the Record Industry)

TRUMAN'S WATER - "10x My Face" 10"

Six songs here. Four are properly recorded and showcase some of the band's best talents. Proving they're more than just a SONIC YOUTH cover band, there are a lot of crazy arrangements and great vocal parts that are almost catchy. The other two songs are shitty boombox recordings that add a nice PUSSY GALORE feel to the disc. (LH)
(Elemental Records, 64 Mountgrove Rd., London N5 2LT, UK)

24 IDEAS - "Sick of Banality" EP

Good hardcore stuff that's been influenced by a lot of early to mid-'80s American HC. Like early Revelation bands, early 7 SECONDS tunes. Comes with a neat lyric booklet that explains their ideas-mostly in Spanish-and confirms their sincere idealism. (KG)
(B-Core Disc, Apt. Correus 35.221, 08080 Barcelona SPAIN)

TWINE - "Hittin' Snags" EP

This Northern California three-piece has the ever popular East Bay sound. In fact, it's produced by Alex Sergay who engineered most of the late '80s East Bay stuff. This band plays 4 good pop-punk songs with introspective lyrics. A fine debut. (MC)
(Kirbdog, PO Box 286, Santa Rosa, CA 95404)

UNIVERSAL ORDER OF ARMAGEDDON - "Symptom" EP

U.O.A. blew me away live. Great energy. Short sets. Amazing noise. This 7" does a swell job capturing the chaos and intensity of their hardcore approach. Love it. (KG)
(Jade Tree, 2310 Kennwynn Rd, Wilmington, DE 19810)

VERTIGO - "Nailhole" LP

This LP was a nice surprise. I haven't really listened to this band since their first 2 singles, seems like they've changed. Not as heavy as they used to be, more melodic and rocking, with shorter, tighter songs. (MM)
(Amphetamine Reptile, 2645 First Ave S, Minn, MN, 55408)

VICTIMS FAMILY - "Maybe if I..." EP

VICTIMS FAMILY have always been balls out musically. Take everything the MINUTEMEN had to offer and add GREG GINN. This release remains true to that. But lyrically I have to admit it's not anything! Dull, boring, stale, old hat, as exciting as a greyhound bus trip. (SM)
(Alternative Tentacles)

VINDICTIVES - "Disturbia" EP

I'm not a VINDICTIVES expert, but I always thought that they specialized in pop punk a la SCREECHING WEASEL. But this new EP is way more snotty and obnoxious than I expected. All four songs have melodic hooks and funny lyrics, but they also have the sort of belligerence and (post-)adolescent angst that adds an extra oomph to punk releases. "Future Homemakers..." is a real classic. (JB)
(V.M.L., PO Box 183, Franklin Park, IL 60131)

VITAPUP - "Syphilis/Staple in the Sun"

A damn impressive debut from this Jersey band that melds influences as diverse as ORNETTE COLEMAN (see "Staple") and BIG BLACK. "Syphilis" provides razor sharp starts/stops, guitar shrapnel and declatory hooks in a TAR style while "Staple" completely obliterates in its varied dynamics (from a whisper to an explosion) and overall pounding intensity as well as having a cool atonal saxophone bridge. Certainly will be keeping my eyes out for these guys. (HD)
(Merry Dogger, 83 Plymouth St, Montclair, NJ 07042)

WHATEVER... - "Deep" EP

Appropriate name for this band. Do I like this record? Do I hate this record?... Whatever. Cool melodies and somewhat interesting rhythms. Lyrics are angry, but the vocals don't live up to it. I want more screaming! please? (CK)
(Dead Beat, 1662 Loblolly Ct.#146, Kent, OH 44240)

RECORD REVIEWS

WEDGE - "One Too Many" EP
It's powerful, drug n' alcohol-drenched rock with big guitars and lots of screaming. It would be kind of a copout to just dismiss them as JESUS LIZARD clones, but then, they do make it so easy...(EW)
(Sloth Records, PO Box 23119, Connaught Postal Outlet, Calgary, AB, T2S 3B1, CANADA)

WOGGLES - "Teen Dance Party" LP
Reduced-fat garage with a low-calorie punk edge. Similar to the MARSHMELLOW OVERCOAT in style. (MH)
(Estrus Records, PO Box 2125, Bellingham, WA 98227)

WORMHOLE - "Big Man/Head on Fire"
This deals a raw, garage-y answer to female rage over the "she wanted it" line of bullshit defense in "Big Man", with apt punishment being administered, if not in the lyrics, then in the artwork. "Head on Fire" seems to relate the pleasant little discoveries of having an asshole white trash neighbor. Blow off some steam by slapping this baby one after a long, grueling day of hassles and harassment. (SB)
(1739 East Carson St. #250, Pittsburgh, PA 15203)

YOUR MOM - "Big Black Joint/Wrecked" EP
Probably the best thing I got assigned to review this month. These guys are all college but they can rock anyway. Tight bass and pick updashit hooks made me want to listen to it more than once. The voice of the singer sounds a little like J. Mascis, but the sound is definitely more straight up rock than the sort of melodic murk that can be associated with the singer of DINOSAUR JR. The picture of the nun's your mom. (JD)
(Cramnation, PO Box 565, New York, NY 10014-0565)

YUPPICIDE - "Shinebox" LP
YUPPICIDE are one of those bands like CRO-MAGS and AGNOSTIC FRONT who really sound like they're from NYC. They've all got that angry, macho, metally thing going. If you are into their 7"s, you'll probably be into this as well. I happen to think that they become pretty monotonous after awhile, but that's just me. (LD)
(Wreck-Age, 451 W. Broadway 2N, New York, NY 90026)

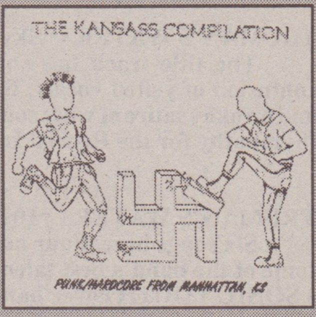
V/A - "Back to Front, Volume 2" LP
Another great compilation of classic '77-'82 punk from around the world, and these guys actually get permission from the bands! This one is full of terrific songs, some well-known to collectors (like those by the CIGARETTES, the DEFNICS, FRESH COLOR, the SUBVERTS, NON COMPOS MENTIS, and the THOUGHT CRIMINALS), some far more obscure (like those by Finland's BRIARD, New Zealand's SPELLING MISTAKES, Belgium's CHAINSAW, and F.U.2 [ex-DOWNLINERS SECT!]). The biggest surprises to me are the latter two masterpieces, as is the song from the first DEMICS 12". Incognito does it again. (JB)
(Incognito, Hermanstrasse 1, 70178 Stuttgart, GERMANY)

V/A - "Four Bands That Had Too Much Metamucil" EP
Not sure about this metamucil theme (what is it?) as styles vary from straightforward (SOCKEYE) to the spazzy joke-vocal MISERY INDEX and the mysterious SANITY ASSASSINS. LEGENDARY LUNCH are a combination of all-of-the-above (Hmn, maybe there is a theme) but if it came down to it I'd have to say 'No,' but my roommate would have this thing framed for identical reasons. (MJ)
(Cactus Prick Records, PO Box 27142 Tempe, AZ 85285)

V/A - "Fuck You In The Eye Vol. 1" EP
Great cover art—okay I like dumb violence just so long as it's happening to cartoon characters. Weird and eclectic mix found here, kinda schizophrenic. BIG DAMN CRAZY WEIGHT clock in with some droning noise punk while SLAG's anthem to anal sex is almost metal. ELEPHANT's input is just okay and I couldn't get into DAISYCUTTER, really.(JD)
(Dutch East India, PO Box 800 Rockville Centre, NY 11571-0800)

V/A - "How The West Was Won" 2xEP
Ooo, I like 8 BARK, and they're on this double 7" comp, along with SUNSPRING, FRICTION and CAP'N JAZZ. There's not a dog on here, nor a raccoon for that matter. Just some cool, off-kilter tunes that represent music today to these DIY. folx. Give it your ears. (KG)
(Subfusc, PO Box 9631, Downers Grove, IL 60515)

V/A - "It's A Punk Thing" LP
The best comp. I've heard in a long time. Chicago-ish bands doing pop punk and emo stuff. Great tracks from GAUGE, BOLLWEEVILS, and SCREECHING WEASEL. Just get it, not a bad tune in the bunch. (RL)
(Shakefork Records, PO Box 9711, Downers Grove, IL 60515)



V/A - "Kansass Compliation" EP
Didn't quite understand the disclaimer about the name on the cover, but maybe that's a local thing. Punk/Hardcore from Manhattan, Kansas, it's really pretty basic stuff. Liner notes explain a bit about their motivations into doing a record and some about the bands' lyrics. Reminds me of recording friends bands on a boom box - bands include LEANING CHILDREN, FOUR CHURCHES, and LASH OUT. (TM)
(Open Your Mouth Punk!, 3215 Stagecoach, Manhattan, KS 66502)

V/A - "Kochi City Hardcore" EP
"DIS-" is usually a pretty good tip-off in a band name to what you're in for, and Japan's DISCLOSE are no exception—DISCHARGE mania...Again? By now it's almost like meatloaf for dinner...even a cover of "Fight Back" this go around. INSANE YOUTH follow similar lines, but stack up an overkill guitar wall of sound in typical Japanese fashion, that it becomes a totally amazing jaw-dropper much like BASTARD. Impressive. (KS)
(MCR Company, 157 Kamiagu Maizuru, Kyoto 624 JAPAN)

RECORD REVIEWS

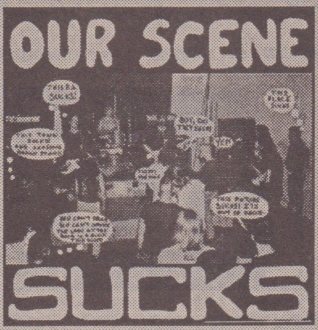
V/A - "Killed By Death Vol 13" LP
Yet another in this series, this one covering California bands from '77-83 who never got vinyl out (or very little), but who created some awesome punk rock. I did a MRR radio show several years back, playing these tapes, saying this would be my dream bootleg. Looks like somebody made it come true, and considering the tracks came off demos, it's pretty good sound quality. Bands include THE SCREAMERS, THE TARTS, CASTRATION SQUAD, BLOWDRIERS, NAKED LADY WRESTLERS, SNOT PUPPIES, WASP WOMEN, DER STAB, FEEDERZ, INVERTED TRIANGLE and many more. A classic! (TY)
(no address)

V/A - "Lancaster Poo Poo Platter" EP
This is a really good comp. The SPIRIT ASSEMBLY song is melodic hardcore with kinda weak vocals but the music more than carries it. NO ONE'S HERO clocks in with a much heavier song. BROM BONES give a poppier melodic song that totally rocks. MYSTERY CITY just sound like wimpy pop, too wimpy for me. (OP)
(Mather Bux, PO Box 115, Millersville, PA 17551)

V/A - "Life Sucks, Get Yourself A Crash Helmet" CD
This is the 2nd "Get Yourself...," 18 bands, most of which are English (I believe) with the exception of COUCH POTATOES and GANG OF NO GOODS. A pretty good comp which includes VARUKERS, BLITZKRIEG, PARADOX UK, SHOCK TREATMENT, and SANITY ASSASSINS. (LD)
(Retch Records, 49 Rose Crescent, Woodvale Southport, Merseyside PR8 3R2, ENGLAND)

V/A - "Mind Pollution 2" LP
Heavy reggae, ska, and druggy synth damage with EVE LIBERTINEoid vocals dominate side one, concluding with TIT WRENCH's orgy of studio effects which might actually sound good on serious drugs. Various kinds of grinding, crusty metallic punk crunch with agonizing slowness across side two. A wide variety of styles here, all united by a common commitment to a lack of energy and adding up to a pretty bad record. (EW)
(Words of Warning, PO Box 119, Newport, Gwent, NP9 7YD, UK)

V/A - "Minneapolis Spazz Vol. I" EP
Contains PSEUDONYMPHS, SAL BANDO, MILK, MOTHERSDAY, and REGURGITATOR. I liked the MILK cut the best. The other bands are all sort of punk with jazz/improv parts thrown in. If you like that sort of thing, you'll love this comp. (MM)
(Bodycast Records, PO Box 6147, Mpls, MN 55406)



V/A - "Our Scene Sucks" EP
Four song sampler of the action in Nashville. Comes with a booklet that explains the motivations behind the title, as well as a short editorial on the Nashville scene. Bands include FLOOR, LETHARGIC, TEEN IDOLS and CANIBAL HOLIDAY (sic), the latter being the standout track for me. (TM)
(House of Pain Records, PO Box 120861, Nashville, TN 37212)

V/A - "Punk—Past, Present and Future..." CD
This is compilation put together by the Released Emotions label, containing leftovers from other releases. These range from classic 77 tracks by the VIBRATORS up to stuff by LEATHERFACE. Too many of the cuts are live for my taste, but there are very strong studio offerings from the LURKERS, the MANIACS, the U.K. SUBS, and RESISTANCE 77, as well as newer bands like RED LETTER DAY and LAST ROUGH CAUSE. It's uneven, like most comps, but the good stuff is really quite good. (JB)
(Released Emotions, PO Box 132, Acton, London W3 8XQ, ENGLAND)

V/A - "Raisins and Vomit Volume 1" EP
Compilation of four bands possibly from the Boston area (well, at least one is). Raisin side is blues-influenced, bass-powered rock in the vein of bands like RAILROAD JERK. Vomit side is straight-ahead, fast-paced, guitar-driven music reminiscent of the heyday of Boston hardcore. Self-labeled as 'do-it-yourself garage chaos with no home', I wouldn't call the record chaotic, but I have a feeling these bands would rip it up live. (CK)
(Ratfish Records, PO Box 381869, Cambridge, MA 02238)

V/A - "Ripped Up and So Sedated" EP
A 4-band comp. with EGGBOUND (kinda rockin', like slick punk), BALANCE (way under the influence of DOWN BY LAW), 16 VOLT and PAIN EMISSION (both of whom sound like MINISTRY). I'm intrigued by side A's inscription: "Go see 'Reservoir Dogs' and 'Man Bites Dog'." Yes, we're all part of this cultural phenomenon... (KG)
(Reconstriction Records, 4901-906 Morena Blvd, San Diego, CA 92117-3432)

V/A - "Think Globally, Act Locally" 2xEP
Fortunately for us record buyers, someone out there realizes that when doing a benefit comp, it a grand idea (sheer genius) to include some ass-kicking bands. ANARCHUST, CHRONIC DISORDER, SIX FEET UP, U.F.D., INFEZIONE, EARTH CITIZEN, and NEGATIVE STANCE - what do they have in common? The idea here is to spotlight the European contingent of punk/anarchist bands that go unnoticed amongst the marketing monopoly of their British and American counterparts. Each band will dedicate their profits to a deserving cause from their respective countries. What stuck me is the sincerity and interest that seeps from all corners of this project. Profane sometimes comes off as propagating (not to say that's bad or good), just uninspirational sometimes. This certainly packs plenty of the aforementioned! (SB)
(Profane Existence)

V/A - "Vagra För Helvete" CD
A great re-release of this 1983 comp. 11 bands, the most well known of which are probably ASTA KASK and STREBERS. Other bands include DNA, ADRENALIN, TREDJE KÖNET, and more. This is the more melodic end of swell Scandinavian punk. It's great to finally get my hands on this music, but vinyl is still always better. (LD)
(Rosa Honung, Box 5204, 5-102 45, Stockholm, SWEDEN)

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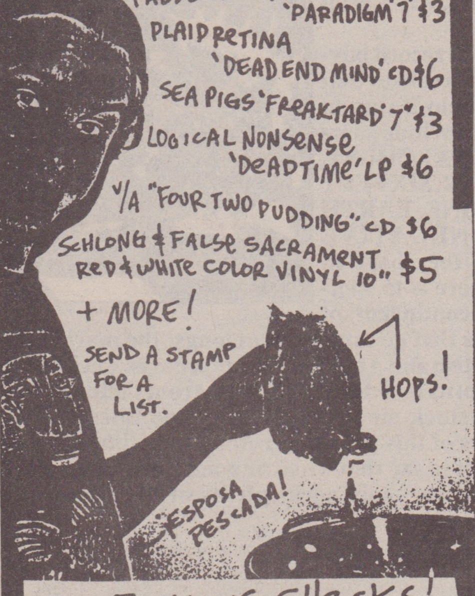

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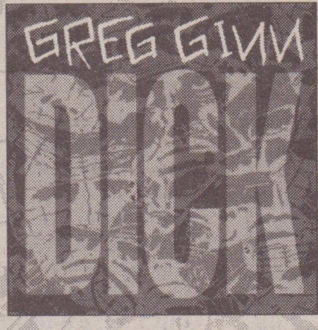

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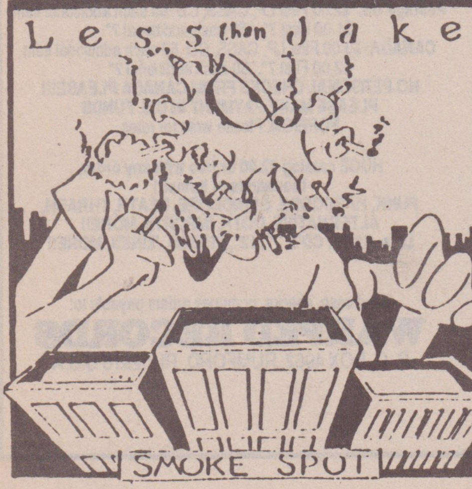

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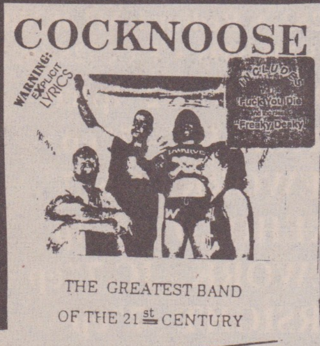

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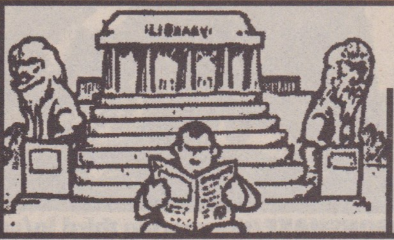
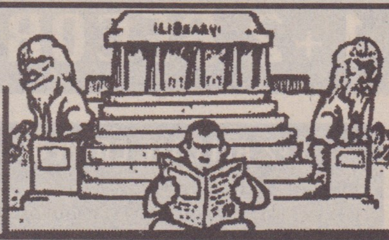


BETWEEN THE LIONS

Reviews by: (MA) Matt Average, (SB) Suzanne Bartchy, (KC) Kim Carlyle, (CC) Carrie Crawford, (JD) Joe Donohoe, (LD) Lali Donovan, (GF) Gardner Fusuhara, (LH) Lance Hahn, (HH) Harald Hartmann, (HK) Hawk, (TJ) The Judge, (JX) Jux, (ML) Missy LaVallee, (TM) Timojhen Mark, (NR) Natasha Riggins, (DS) Dave Stevenson, (EW) Eric Wilson, (MW) Matt Wobensmith, (SZ) Sarah Zimmerman



When sending zines in for review include information on number of pages, how it was printed, and price (otherwise we'll just guess at that one!). That's all for now. M.Avrg

ABSOLUTE BEGINNERS #1 / $2.00 ppd
8 1/2 x 11 - copied - 36 pgs
All about "new" mods and more specifically their own little club in NY. A well done zine but I can't relate to the subject matter. I still enjoyed it somewhat and I'm sure you will love it if you like that sort of thing. The layout is great. (HK)
PO Box 413 / St. James, NY 11780

ABUSIVE POTENTIAL #3? / $.75 ppd.
5 1/2 x 8 1/2 - copied - 24 pgs.
Lots packed in here, and it's all pretty interesting. And, like it says on the cover, inside Abusive Potential you'll find stories, anarchy, ideas, words, hate, thoughts, disco, dreams and a Litmus Green interview. Oh, and a neat piece on Homophobia and a not so funny joke about an ex-girlfriend.. (JX)
Jasen Morris / 811 N Nettleton / Springfield, MO 65802

ACTION FIGURE #1 / $2.50 ppd
8 1/2 x 11 - offset - 39 pgs
This is the kind of zine I've always dreamed of! Hardcore, straight-edge and skating (mostly skating) all in one zine, with one of the coolest attitudes yet. Interviews with Lifetime, Mouthpiece, Another Wall, Jamahl Williams, Adam Ayer, Harold Hunter, Ben Liversedge and there's even a discussion with Christina Kelly, senior editor of Sassy and more. I definitely can't wait to see more. Oh yeah, in answer to the question of 'plumbers butt', hell yeah!!! (MA)
Juergen Heerdegen / RPO 6842 / PO Box 5063 / New Brunswick, NJ 08903 - 5063

AHOALTON #7 / $1.00 ppd
8 1/2 x 6 - copied - 24 pgs
This is the back to nature issue. It seems the editor was apart of a tragic camping trip in the Great Smokies Mts. this past year, and you can read of his adventure. Also has some record and zine reviews.(HH)
Mark Dober / 10 Wingfield Cir / Little Rock, AR 72205

ALARM #8 / $1.50
81/2 x 11 - printed - 24 pgs
Pretty straight, Earth First-style environmental journal. Mostly news and updates—not much in-depth or theoretical stuff. Good for what it is, but bland and hard for me to get excited about. (DS)
PO Box 804 / Burlington, VT 05402

ALTERNAZONE #3 / free
81/2 x 51/2 - copied - 24 pgs
This is a happy-go-lucky little collage type zine by editor Patti, who reviews things and tells us where she's been and what she's going to be doing later. Very positive and whimsical. (NR)
14 Loyalist Court / Markham, ON / L3P 6A9 / Canada

ANARCHY #38 / $3.00
81/2 x 11 - printed - 83 pgs
Serious, sometimes academic-reading anarchist journal. Lots of reviews, news, and 30 pages of letters. Meaty articles on anarchist morality, half-assed radicalism, and the Spanish civil war. Yet another installment of Vaneigem's Revolution of Everyday Life. Impressive overall, but sense of humor and graphic designer are lacking. (DS)
PO Box 1446 / Columbia, MO 65205-1446

ANTABUSE #3 / $3.00 ppd.
8 1/2 x 10 3/4 - offset comix/text - 28 pgs
The color cover's got the taxi driver (publisher Matt Zodrow) straddling the roof of his cab, 7-11 Big Gulp ® in his right hand filled with toxic waste (other hand on the wheel) colliding into a giant human heart embraced with trash and stuck with a syringe while repeating DeNiro as Travis' immortal lines from *Taxi Driver*. Inside's the story of how Zodrow became a crack smokin' cabbie in Portland. Antabuse is a comic about people and their addictions, phobias and hangups. I liked the story about the man with cerebral palsy and his addiction to prostitutes and pornography, unPC but real. Also an explanation of the alcoholism treatment called *Antabuse*. Interesting if somewhat undeveloped at times.(JD)
PO Box 23 / 2300 Market St. / San Francisco, CA 94114

ASYLUM FOR SHUT-INS #2 / $2.50 ppd.
8 1/2 x 11 - newsprint - 48 pgs.
This zine isn't really a zine, more of a catalog actually (complete with an table of contents and numbered pages) aimed at exposing people to all the sick information that they can get out of their own mailboxes without ever having to meet anybody. From the Mensa newsletter to Answer Me! It's a lot of fun they tell us. Quantities from the dumb to the glorious are covered. (JD)
PO Box 46581 / Bedford, OH 44146

BLEAK HORIZON # 2 / $2 surf, $3 air ppd.
5 1/2 x 8 - copied - 36 pgs.
Almost entirely interviews (mostly done through the mail) - this is going to appeal to people who like bands like: Disorder, Svart Sno, Meat Shits, Spine Wrench, Selfish, Doom, Death and so on. A lot of the interviews are too short to go into any kind of depth, but there's certainly a lot of 'em. Record / demo reviews fill this out. (TM)
Brian / 28 Mt. Pleasant Road / Wallasey Merseyside / L45 5EW / England

BOWLING DOUGHNUTS #3 / $2 ppd
8 1/2 x 11 - copied - 34 pgs.
This zine is at least partially obsessed with the fact that the editor is "old school". Its arrogance is pretty much excusable though, cos their observations are downright entertaining. Interview with Screeching Weasel, GBH, Lag Wagon, and Grog. Good interviews, but check out the "Our Two Cents" and guys, I'd like to see you give a record a bad review...(SB)
38098 Princess Annero #107 Box 105 / Virginia Beach, VA 23456

BUTTERKNIFE JR. / $1.00
7 x 8 1/2 - copied - 40 pgs.
Cute core sPunk??? Yahoo?? I'm sorry to say this zine makes me feel old. It's just not that compelling - lots of work went into this - it's delightful to look at - just woefully lacking in substantive or even "punk" content. Oh no. (CC)
Harlie / Route 5 Box 446 / Benton, KY 42025

CACTUS PRICK #777 / $2.00 ppd.
8 1/2 x 11 - copied - 38 pgs.
This ain't issue #777 but its been around for a while. C.P. hasn't appeared for about a year because the editor was busy getting his electrical engineering masters and having his heart broken, only recently getting the *huevos* together to put this out. Interviews with Alan Bishop of the Sun City Girls, Brain Brannon of JFA, Janitor Joe, Cop Shoot Cop and the Pain Teens, you know, bands you've heard of. Good zine reviews too and the occasional tirade. (JD)
PO Box 27142 / Tempe, AZ 85285

CANADIVA CULTICAT #1 / $6.00 ppd.
8 1/2 x 11 - offset - glossy cover - 136 pgs.
This is one big magazine that seems to be a hybrid of music and a peep show. Aimed towards people with an appreciation of porn stars of the silicon-implanted female variety, I'm not sure I'm the one to be reviewing this. Interviews with Staci Staxxx (three x's), Crystal Storm, and an exclusive chat with Lisa Lipps. Sex kittens with whips, stiletto heels, and huge breasts abound. An interesting mix of local music and raw sex, this has to be seen to be understood. Meow. (MW)

Box 44027 / Redwood Center / B2-1155 Main St. / Winnipeg, Manitoba / R2W 5M3 / Canada

CANVAS #5 / $ .75 ppd.
5 1/2 x 8 1/2 - copied - 20 pgs.
Canvas is an interesting cross of punk and college life. You know, that stage right when you go to college and you notice it's better then high school — but not by much (same fucks, just with a dorm room). Anyways, inside you'll find some nifty comments about life in the school lane, family values, a Doughboys interview, movie and zine reviews and some strange racist mail. (JX)
Jamie Kennard / Skidmore College / Box 641 / Saratoga Springs, NY 12866

CHARETTE'S EYE VIEW #8 - $2
8 1/2 x 11 - copied - 32 pgs.
I suppose I should confess my empathy with guys like this. You do a zine to avoid work, people like it, people review it, people order it, and all of a sudden it's a drag. So you spend months collecting mail and guilt, all the while talking about your next masterpiece. By the time it's all over you don't *care* what people think of it, and that's what saves you. Mostly this guy does comics. He also interviews and publishes some great artists, though I can't say much about the bands cuz I never heard 'em. My new idol. (TJ)
242 Rathgar St / Fall River, MA 02720

CHARRED REMAINS #4 / $2.00 ppd
5 1/2 x 8 - copied - 48 pgs.
One of the best zine covers I've seen in a while - has to be seen to be appreciated. Standard punk fare in keeping with the better English zines - a healthy amount of political editorials on things like smoking, EMI, animal experimentation, as well as short rants on everything from bikers to television. Interviews with bands like Sloppy Seconds, Erase Today and M.D.M. pad what's essentially a zine of personal rants. Fortunately, Russell's personality makes for a great read. (TM)
PO Box 43 / Hull HU1 1AA / England

CHEERLEADERS #2 / $2.00 ppd.
5 1/2 x 8 - copied - 52 pgs.
Well, this was sent to my attention as the editor thought I gave 'fair' reviews. Perhaps because the last issue of this got shitcanned. Unfortunately, I'd have to quote the previous review, as it was so well put. "I don't find much interest in his analysis of cheerleaders or it's relation to punk culture". Maybe as a couple of pages, but to do a whole zine on this demonstrates an obsession that borders on psychotic. To further quote "Spare me." (TM)
Spaz / 5812 Darlington Road / Pittsburgh PA 15217

CLASS WAR #60/ $3.00 ppd
11 x 16 1/2- newsprint- 16 pgs
I could read this over and over until my eyeballs dry up. It doesn't get any better than this, kids. The cover says it all: it's a photo of a police car overturned and on fire! How cool is that? A Profane Existence with an outrageous sense of the bizarre and hysterical. A great reference to have on British political action and controversies. Rad. (SZ)
C.W./ PO Box 772 / Bristol / BS99 1EG / Avon / UK

COMETBUS #3 / $1.50
5 1/2 x 8 1/2 - copied - 60 pgs.
The Berkeley Issue. All the quirks and nuances you'd expect and much, much more. This issue is thoughtful and thorough and dare I say it?...but, of course...punk. All the research, time, sweat and love put into this is apparent - I am convinced Aaron is a closeted academic. Go get it. (CC)
c/o Blacklist Mailorder / 475 Valencia Street / San Francisco, CA 94103

CONTRASCIENCE #2 / $1 plus 2 stamps
7 x 8 - copied - 28 pgs.
Ouch! From the very first page, you can feel the anger in this one. The editor really, *really* hates Christianity, as well as nationalism, labels, and faux revolutionaries. Included are interviews with Scooby Don't and Still Life, and essays on democracy and that wonderful thing we call the Roman Catholic Church. Well-placed angst here, but if this person was right next to me now, I'd have to give him a hug. Punk=snuggle. (MW)
Bryan Alft / 2131-80th St. So. / Wisconsin Rapids, WI 55494

CORE OF CAFFEINE #2 / $1.00 ppd
8 1/2 x 11- copied - 22 pgs - English, kinda
A weird little straight edge zine from Germany. I found it full of contradictions, like going off on racism yet stereotyping blacks in one of his rants on sexism. He likes gangbangers Madball and interviews Agnostic Front, but also likes Merel and Ego!? Boring read as well. (HK)
Wally Young / 10 Eng Bn CMR 457 / Box 1128 / APO, AE 09033 8700

COUNTER CLOCKWISE #3 / $2.00 ppd
8 1/2 x 11 3/4 - offset - 12 pgs
This is unfortunately the last issue of a great zine. In this issue the 'editor' (what else can you call a person who does a zine?) says why he has decided to fold (read it), plus reviews of Socialist books and an interview with Wheel Of Progress. This will be missed. (MA)
Michael Muller / Munchener Str 39 / 4650 Gelsenkirchen / Germany

CRACKS IN THE MORTAR #3 / $1.00 or Stamps
5 1/2 x 8 1/2 - copied - 20 pgs.
Organized around the theme of freedom, this issue concerns itself with how people react to other's notions and exercise of freedom. Articles on looking punk, guilt and "begging". His intentions for doing the zine are great but as a whole it comes off a bit pissy - a brooding libertarian at points - but all in all it's thought provoking and good. (CC)
Than Taintor / PO Box 77432 / Washington, DC 20013

CYBERTEK #8 / $2.00 ppd
8 1/2 x 11 - copied - 18 pgs.
Clippings and info on how to build everything from Claymore mines to computer programs to dial your phone and make you coffee (Just kidding). Not really my thing, but if you follow the Jolly Roger in Flipside, you'd love this stuff as well. (TM)
PO Box 64 / Brewster, NY 10509

DIY: A HOW-TO GUIDE FOR PUBLISHING A HIGH SCHOOL ZINE / $1 ppd
5 1/2 x 8 1/2 - copied - 16 pgs.
Really the "how to publish a 'zine at your high school and not get suspended, expelled or sued" guide. Read all about Jenn's adventures in publishing her 'zine at her high school. Also includes some basics on putting out your own 'zine, including all your legal rights. Get it! Rebel! Revolt! (w/out getting into too much trouble) Don't miss this one. Very cool. (KC)
Jennifer / 415 McBain / 545 W. 114 / New York, NY 10027

THE DANCE OF DAYS #1 / $2.00 ppd
8 1/2 x 11 - copied - 40 pgs
Obviously named after a song from the almighty Embrace, and I can't blame him for the decision. Tons of show reviews, record reviews, zine reviews, rumors, gossip and news, and an interview with Eye For An Eye. Off to a good start. (MA)
Adam Tanner / PO Box 622 / New Milford, CT 06776

DIAGNOSIS #7 / $ 1.00 ppd.
8 1/2 x 11 - offset - 40 pgs.
Kinda a mini-Maximum from Denver. - A little more humor though...So inside are record reviews and interviews with New Bomb Turks, Crackerbash, Sparkmarker, Hound, Supersuckers, the Shaven, and more. Oh, and also some show reviews.(JX)
PO Box 101896 / Denver CO 80250

DISOBEY #6 / $1.50 ppd.
8 1/2 x 11 - 54 pages - offset
Finally out after about a three-year hiatus, this picks up just about where it left off in 1991. Tons of cool show reviews with personal (of course) commentary on the SoCal scene as it was then. Interviews with Blatz, Filth, Glycine Max, F Defective, Monster Club (all of whom are no more), and Joe Franke of Life is a Joke.Scene reports, animal rights stuff, and a tale of the perils of some "free pregnancy testing" clinics are among the other zine staples that make up this weighty bunch of paper. A deal at that price, too! (KQ)
c/o Blacklist Mailorder / 475 Valencia Street / San Francisco, CA 94103-3416

DIXIE PHOENIX #7 / $2 ppd.
5 1/2 x 8 1/2 - copied - 52 pgs.
"More illumination in the Southern tradition..." Somehow we missed reviewing (or never got) this issue that came out back in March. SO here goes. Filled with articles, poetry & prose. Moving personal reflections on returning to one's hometown. History lesson/ information on General Thomas J. Jackson & Malcolm X. Reviews, plus a weird letters section I wasn't all that in to and didn't quite understand. (KC)
3888 N. 30th St. / Arlington, VA 22207

DIXIE PHOENIX #8 / $2 ppd.
5 1/2 x 8 1/2 - copied - 60 pgs.
This issue contains a beautiful yet sad story of a first love, & an unhappy person. Also a historical biography on Nat Turner, a slave rebellion leader. Plus an interesting essay on the Civil War, w/ a different perspective twist outta the South. Excellent. Also the usual poetry & personal rants. I especially liked this issue, but pick up both if you can. (KC)
3888 N. 30th St. / Arlington, VA 22207

DR. RADIUM MAN OF SCIENCE #3 / $3.95 ppd
101/2 x 61/2 - offset - 24 pgs
This comic book follows Dr. Radium, scientist of the

future, and his cohorts in wacky adventures. Readers of *Savage Henry* and *Post Brothers* might find this interesting. Hey, it's all ages too! (NR)
Slave Labor Graphics / 979 Bascom Ave. / San Jose, CA 95128

EAR QUAKE #30 / $1 ppd
81/2 x 6 - copied - 24 pgs - French
Here's a zine that wastes no space. It starts out with basic information like upcoming shows, lists of distributors and addresses for zines. Then it moves on to interviews with bands and reviews of records.with equal space given to bands from Europe and the US. A good source of info. (NR)
Leca Frederic / Le Menil / 88160 Le Thillot / France

EXCOMMUNICATION #2 / $1 or 4 29¢ stamps
81/2 x 10 - copied - 20 pgs
Straight from the suburbs of New York comes this humble little zine. Sure, it's only held together with one staple, but it's got interviews with some NY bands you've never heard of and bunches of clipped art. and reviews. (NR)
Greg Sossich / 2702 Sipp Ave. / Medford, NY 11763-2041

EXTRA JAZZ #1 / $3.00 ppd
6 1/2 x 8 - copied - 72 pgs - French
I didn't quite get the title, except that the music is more than jazz. But definitely it is hardcore! It has interviews with the bands, Bullet Lavolta, Cosmic Psychos, Les Thugs, and Cut The Navel String. Also has plenty of record reviews, photos and art. The highlight is an exchange of letters with major label, Epic Records. A pretty good zine from southern France. (HH)
Guillaume Gourdes / BP 150 / 33036 Bordeaux Cedex / France

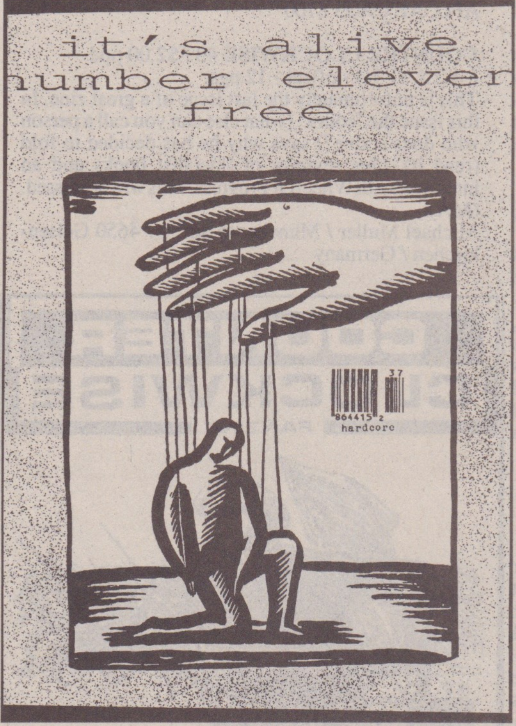
FATNIPPLES #2 / $1.00 ppd and 2 stamps
1/2 size legal - copied - 44 pgs
Poetry, zine and record reviews, and ramblings-on. Not a whole lotta substance here. Honest but not very entertaining. I'm sure a lot went into this but what can I say, it's boring. Not entirely without worth though. (HK)
Chris / PO Box 2554 / Trenton, NJ 08690

FIXIT #2 $.75 ppd.
5 1/2 x 8 1/2 - copied - 32 pgs.
This zine has a hilarious section on punk labels. It's worth it just for these punk one-liners. It almost makes up for using a photo from a record I put out to crack an old age joke... The rest of it has stories about farting, shows, direct action, scams, zines, and other stuff.(JX)
Dan / 15 W Galer St. #3 / Seattle WA 98119

FLIPSIDE #86 / $2.50
8 1/2 x 11 - offset - 146 pgs
Tons of interviews. I got a little out of the Capitalist Casualties one but that was it. Slicker and more corporate than ever. Comp flexi with Everclear, The Wipers, Zoom, and Sugarboom. (HK)
PO Box 60790 / Pasadena, CA 91116

FUH COLE #4 / $3 ppd.
7 x 8 1/2 - copied - 40 pgs.
Looks, feels, tastes and smells like Bimbox. Which is good if you're "in" on that scene which is sometimes witty, sometimes caustic, sometimes hilarious, sometimes self absorbed and exclusionary. Definitely thought provoking as far as the gay vs. queer debate fuels up. Maybe in danger of becoming what they hate? I don't know, I haven't figured all this our myself. But I suggest you get this and see for yourself. (ML)
Dave / 3540 N. Oakland #5 / Milwaukee, WI 53211

FURTHER TOO #5 / $3 ppd., trade, free to prisoners.
5 1/2 x 8 1/2 - copied - 40 pgs.
Well...this has a lot of different stuff, written by different people. It kind of struck me as a cross between a punk zine and one of those English music papers (NME etc.). Some of the more interesting stuff is a contest rating Madonna against Cicciolina, and a list of questions the editor would have asked Huggy Bear if they would have done an interview. But, as this also includes a piece about Courtney Love, and Brenda 90210, this zine tends to fall towards that sensationalist type of writing. None of these people are treated as interesting on their own (maybe they're not) but only interesting because they have garnered regular media attention, and I couldn't care less about that. Reads like wannabe rock journalists, even if they cut said journalists down. Still an interesting read though. (GF)
PO Box 3413 / London, SE11 4UP / England



GAGS & GORE # 10 / $6 ppd
12 x 8 - offset - 52 pgs - German
Hmm, not much gags or gore here, just a bunch of cool interviews and articles on people like guitar genius Caspar Brotzmann, comic artist Ralf Konig and even Spitboy. There's also reviews, art, and a lot more articles, all of them worth reading. (NR)
Bismarckstr. 120 / 28203 Bremen / Germany

GOOGLEBOX / $1 ppd
5 1/2 x 8 1/2 - copied - 32 pgs.
Very cool 'zine with Jenn's account of her 1993 summer road trip including a punk rock star masturbation story. Great article titled Corporate Feminism Sucks. Also, stories of working at Lollapalooza (w/ a horrible encounter with this gross molester man). Overall... excellent. Very personable and readable, like getting a great big wonderful letter from a friend. (KC)
Jennifer / 415 McBain / 545 W. 114 / New York, NY 10027

GREAT GOD PAN #3 - $1 + a couple stamps
8 1/2 x 11 - copied - 28 pgs.
The reason why they still call them "fanzines" is that most zinesters have one or two bizarre passions which creep into every other page of their work. In these two guys' case, the Purple Union club in SF and a German singer named Heino take all the honors. Also, lots of reprints of Teen Beat-style scoops on Jodie Foster, Boyce and Hart et al., plus beloved bar-rock reviews. I wonder—do I know these people? (TJ)
763 Capp St / San Francisco, CA 94110

GUNBOY #2 / free with probably 3 stamps
5 1/2 x 8 1/2 - copied - 44 pgs.
Lot of different fonts to suggest maybe the rambling mind of the editor, going from thoughts on religion to sex to public bathroom noises. There's an article from *Far Out Magazine* on how Joseph Smith plagiarized the Book of Mormon from a novel written by a minister in the early 1800's. We find herein some art by Jeff Gaither (frequent zine contributor) as well as an inserted track by other zine stain Paul Weinman. PETA propaganda at the end. (JD)
PO Box 7771 / Boise, ID 83707-7771

HARDWARE #2 / $1.50 ppd
8 1/2 x 11 - copied - 24 pgs.
Superb second issue - Brett and Dave pump out local news, show and record reviews, editorials and a guide to NYC record stores that would have saved me a couple of months ago. And delivered with enough attitude to step on all the right toes as well. They're looking to go quarterly, get those want lists in now for the collectors corner!! First rate all around. (TM)
c/o Dave K. / 25 W. Price Street Apt #3E / Linden, NJ 07036

HATING SOCIETY #1 / $1.00 ppd
8 1/2 x 11 - copied - 20 pgs - English, sorta
This used to be called Core Of Caffeine (see review). Typical boring hardcore zine. Interviews with Move on, and Sheer Terror. This guy hates everything except contradicting himself. (HK)
Wally Young / 10 Eng Bn CMR 457 / Box 1128 / APO, AE 09033-8700

HERCULES' METAL JACKET #666 / $1 ppd
8 1/2 x 11 - copied - 30 pgs - half English, half Dutch
A kinda amusing bunch of stuff from some Dutch punks who seem to spend an inordinate amount of time gossiping about Bay Area punks (and people wonder why we get swelled heads!). Lots of cartoons of people with spiky hair, book reviews, art, collages, beer reviews, more. Some funny bits but a quick read. (EW)
Hercules / Klokkemakerstr. 14 / 5855 BZ Well (L) / Netherlands

HOPSCOTCH #3 / $2 ppd.
8 1/2 x 11 - copied - 28 pgs
This is a really well done zine from the Green Bay area featuring long but interesting interviews with Crackerbash, Alligator Gun, and the Hard-Ons, plus some miscellaneous writings about punkness and personal stuff. Made me feel warm and happy inside. (EW)
PO Box 3027 / Appleton WI 54914

HOUSE O' PAIN #10 / $3 ppd.
8 1/2 x 11 - copied - 66 pgs.
This is a big fucking zine, and very well done. Nashville? Yup. A music zine all the way, but lotsa good reading. Interviews with Jawbreaker, Green Day, My Name, Hammerhead, Mudhoney, Brainiac, and Insect Syren. Lots of reviews, some editorials, and tons of stolen media tidbits stuck here and there. Also a huge Nashville scene report. Flawless production, and lots of fun. I bet I couldn't even find Tennessee on a map, but obviously it's time folks like me wised up. (GF)
PO Box 120861 / Nashville, TN. 37212

HUNGRY GIRL FANZINE #2 / $1.25
5 1/2 x 8 1/2 - copied - 36 pgs.
A neat zine that has a strong woman's voice - now don't go interpreting me as saying this zine addresses specific "woman's issues" - it's just by a woman, a strong woman and its interesting. There are some stories, words on the queer march on D.C., zine reviews and a great piece on a trip to Egypt. (CC)
Zannah Marsh / PO Box 40321 / St Paul, MN 55104

INERTIA #1 / $1.00
81/2 x 11 - copied - 20 pgs
Punk rock zine from Southern Ontario. The editor invited 20 DIY friends to each submit one page. The result is an uneven Canadian collage: serious, funny, drunk, SE, political, personal - its all here and it works. Recommended. (DS)
PO Box 1330 / Hagersville, ON / NOA 1HO / Canada

IT'S ALIVE #11 / $1.00 ppd or 4 stamps or trade
8 1/2 x 11 - copied - 22 pgs
It's about time!! If Fred were to put these out on a monthly basis he would easily be *the* Guru of zines. Slick layouts, excellent interviews (Dave Smalley, Brian Baker), and a totally cool attitude and approach. This issue is focused in the *real* D.I.Y punk culture, not the shit you see on MTV, telling it to you like it is. Get this and then go get an It's Alive tattoo!! (MA)
Fred Hammer / 900 Azalea St / Oxnard, CA 93030

KILL THE SCENE #6 / $2.00 ppd
8 x 5 1/2 - copied - 48 pgs
Folks, this issue is in memory of GG Allin, with over half the pages devoted to him. Lots of interesting photos (xeroxed), press clippings, and biographical information. Definitely definitive! There is also stuff on Antiseen, plus an interview with Phil Irwin, aka The Whiskey Rebel. Worth getting! (HH)
Fishboy / PO Box 9042 / East Ridge, TN 37412

LOVE & RAGE Sept. 1993 / $13 year
11 x 15 - newsprint - 30 pgs.
As always, an assortment of interesting pieces that stimulate the mind. This time a tease of an article: An Anarchist Critique of Marxism, unfortunately its full of generalizations and snottiness, lets hope the series is more thorough. Great Black Cross (inmate support) and international coverage. (CC)
PO Box 853 Peter Stuyvesant Station / New York, NY 10009

LUMBER #6 / $1 ppd
5 1/2 x 8 1/2 - offset? - 40 pgs.
Various essays, writings & pieces from the college area of Isla Vista/Goleta. Writings on the '80s generation, commercialism, & two pieces on I.V.'s environmental terrorism & alcohol consumption. Plus an interview w/ Guy Picciotto. Nice, easy-to-read personal style. (KC)
PO Box 2444 / Goleta, CA 93118

MALE PATTERN BOLDNESS #1 / 2 stamps
5 1/2 x 8 1/2 - copied - 12 pgs.
Brought to you by the maker of Words and Smiles. Wanted to do something more personal & to explore ideas & analyze them. However I am not sure if that all happens here in so few pages. Focus on issue addressing men on sexism. Pro-girl & bisexuality emphasis. Kinda odd how two sheets of paper are glued together instead of copying both sides. Nice. (KC)
Box 2393 Indian Quad / SUNY Albany / Albany, NY 12222

MECCA #2 - free (send postage?)
8 1/2 x 11 - offset - 56 pgs.
The production value and funky layout bring to mind those ad-choked newsprint throwaway café rags, but actually this is pretty good. The ratio of writing to ads is respectable (better than MRR), and the music coverage is panoramic yet un-cheesy (Genitorturers to Basehead to Jason and the Scorchers). There's a strong random element that won me over, hidden among the interviews and '70s movie briefs. Send them something. (TJ)
Greg Glover / 1230 S. Howard #4 / Tampa, FL 33606

MOO COW #9 / $1 ppd. $2 foreign
8 1/2 x 11 - copied - 18 pgs.
The main part of this zine is a short story about a young boy just becoming involved in the punk scene. This story is really bad. That's all I'm going to say about it. Also has some record reviews of mostly straight edge bands, and a short piece on not sleeping around. Painful. This is his last issue. There, there's your bad review. (GF)
38 Larch Circle / Belmont, MA. 02178

NO HOPE #2 / $4.45 ppd.
7 x 11 - comic - 36 pgs.
Pricey so maybe you can find it in a comic store. I read this on a mopey night and it didn't make me feel any better. It's about a bunch of people trapped in an endless cycle of work, sleep and self destruction, more or less. Depressing, but as far as indie comix go, pretty good. (ML)
Jeff Levine / 2415 Lawron St / SF, CA 94122

NOSEBLEED #8 / $1.65
5 3/4 x 8 1/4 - copied - 28 pgs
The debate on racism in rap verses racism in oi and rock is not present in this zine as promised because "I didn't have time to type it up" the publisher says. Well its a zine from Ireland anyway that's making an effort so we'll let it slide. Inside interview with Irish ska men The Gangsters plus Bad Manners, Fat Mike and Eric from NoFX, Captain Sensible show review, reprinted Mordam/AT dis on the Blaggers ITA, Ian and Guy from Fugazi talk about business verses pleasure and some comics on Irish politics that, of course, I can only draw inferences from. (JD)
37 Chalfont Rd. / Malahide Co. / Dublin / Ireland

NOTES FROM THE LIGHTHOUSE #7 / $1 + 3 29¢ stamps
81/2 x 11 - offset - 40 pgs
This philosophically punk zine, while being ultra-personal, doesn't come off as alienating the reader. Instead, Joshua takes you into his world and helps you understand life through another person's eyes. If nothing else, get this to learn about the 24 hour garage sale. (NR)
PO Box 165 / Eureka, CA 95502

OUTBACK #9 / $1.00 ppd
7 x 8 1/2 - copied - 32 pgs
Nothing to spectacular. Show reviews, and auditory reviews, a few words on Hip-Hop, that's right on for the most part, a transcribed from t.v. talk show interview with the dead man himself; G.G. Allin (I swear I'm so fucking sick and tired of reading about this person. He's dead!!!!!), an article on handguns, and interviews with Reaction Skateboards and Trial By Jury. (MA)
5255 Crane Rd / W. Melbourne, FL 32904

OUTSIDE LOOKING IN #1/ $1.00 + stamp
8 1/2 x 11- copied- 30 pgs
This issue contains an interview with Big Mistake, Shelter, 5 pgs of show reviews (!!), poetry (3 of his own, 6 from others), fairly long essays and fictional stories. There are no ads, which is something I find admirable, but there aren't any graphics, which I would have liked to see. He reviewed two books, and even though the classics really aren't my cup o' java, you at least know he cares. A sincere effort. (SZ)
Patrick/ 15 Westpall St/ West Hartford, CT 06110.

PANIC BUTTON #7 / $2.00 ppd.
8 1/2 x 11 - newsprint - 32 pgs.
Ben and company are back with the Screeching Weasel / Queers Tour Diary overload. As seen from the eyes of Joe King, Ben Hamper and Ben, there's no stone left unturned in this testimonial to the lives and times of those zany punk stars. Also contains a splattering of letters, record reviews, sport and movie editorials and a lengthy article on Jawbreaker. (TM)
PO Box 62 / Prospect Heights, IL 60070

PATCH #4 / $1 ppd
5 1/2 x 8 1/2 - copied - 40 pgs.
This reads like an extended intimate scene report for Florida. It's a really swell, feel-good zine that leaves me feeling content with the swellness of it all and partially annoyed. I mean, is the meaning of life to see how well we can all get along 24 hours a day? Punk rock as peaches and cream is the theme here. Highlight is the roadtrip diary, which anyone who's from a small town can appreciate, especially the Greyhound facet. Editor is moving to Virginia... (SB)
PO Box 5074 / Richmond, VA 23220

PLASTIC BOMB #3 / $3
8 x 12 - offset - 72 pgs - German
Very similar to *MRR* in ideals and content, this huge zine offers lots of good reading. There are several in-depth interviews (Agnostic Front, Impact Records and Colin of G.B.H.) as well as articles and reviews covering all kinds of punk and hardcore. These folks obviously love punk and want to make it available to everyone. (NR)
Frank Herbst / Klaumer Bruch 21 / 46117 Oberhausen / Germany

POINT OF INTEREST #8 / $1.00 and 2 stamps
5 1/2 x 8 1/2 - copied - 20 pgs
Scams, letters, and articles on necroticism and why rent-a-cops suck among other subject matter. An honest read that lets you inside the writers life. A decent effort. (HK)
PO Box 19416 / Seattle, WA 98109

POINT OF INTEREST #9 / $1.00
5 1/2 x 8 1/2 - copied - 16 pgs
A slapdash, political class war type zine, that doesn't really interest me that much. Contains police crime codes, what to do if you are arrested, anarcho events, and lot's of column type things. (LD)
1004 N. 32nd , Renton, WA 98056

PONY #2 / $1.00 or stamps or Trade
7 x 11 - copied - 32 pgs.
A personal zine spanning a years time. The editor's values and conviction really deepen throughout the pages. There is some interesting conceptual, visual

stuff - words and images combine to say lots of social commentary types of things. Nice. (CC)
Shimme / PO Box 349 / Madison, WI 53701

POPCORE #2/ $1.50 + 2 stamps
8 1/2 x 11- copied- 26 pgs
This issue includes interviews with Polvo and Pipe, memories of being in the 6th grade (you remember, fat combs in the back jean pocket, winged hair, skating rinks...), and a really interesting story of a girl being in a "gang" when she was in elementary school. The story was especially good because I was expecting a totally different ending to the story but found myself pleasantly surprised. My only criticism is in the copying; some of the margins were cut of just to the point of being difficult to decipher the sentence. Cute cover...(SZ)
Dawn / 1043 Blue Ridge Ave NE / Atlanta, GA 30306

POTLUCK #4 / 2 29¢ stamps or trade
5 1/2 x 8 1/2 - copied - 44 pgs.
Another in the personal zine category, and it's a good one. It has that special feeling that can only come from living in the middle of nowhere. People expecting juicy gossip about their favorite scenesters should look elsewhere. Lots of writing about small town life without the pretense or self-consciousness of most zines I read. Check it out. (MW)
2600 Charter Oak / Little Rock, AR 72207

QUEER #2 / $.50 ppd.
5 1/2 x 8 1/2 - copied - 16 pgs.
It's Queer as in a variety of sexual acts, not just homo-queer. And it does a good job on all of it. It's got a few letters, a piece on pornography/prostitution, an Orlando review, sexual utopia and a Pansy Division interview. Good stuff — just wish there was more of it. (JX)
PO Box 2127 / Sacto, CA 95812

R,A,G,E! FOR CHOICE / $2.00 plus postage
8 1/2 x 11 - copied - 40 pgs.
This appears to be a response, warning, manifesto, war cry (etc!!) to the Operation Rescue deluge in Minneapolis last summer - but this has the potential to be a great periodic zine. Compiled by several women, it includes super articles on anarca-feminism, population control techniques (read: forced sterilization etc.) and more. This is really great, support this zine. (CC)
c/o Emma Center / 3451 Bloomington Avenue S. / Minneapolis, MN 55407

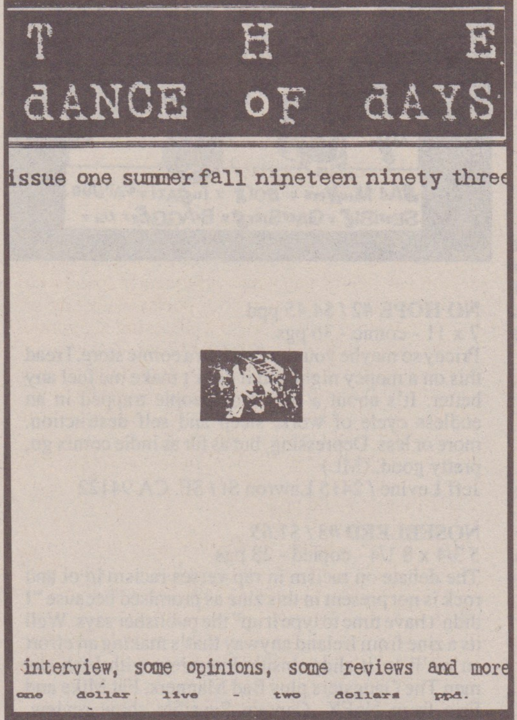
RISK #6 / send a buck or something
5 1/2 x 8 1/2 - copied - 36 pgs.
Totally fun-filled local zine out of Arkansas, with loads of sass and spice. Comics, rants, reviews, and an interview with Heroin round this out. Great roadkill photos as well. Recommended. (MW)
Jeremy Brasher / Henderson State University / PO Box 5108 / Arkadelphia, AR 71999-0001

ROCKTOBER #7 / $1 + 2 stamps
81/2 x 11 - copied - 28 pgs
This is the special October issue, with info on musicians and events that happened concerning them on Halloween. Also, there's interviews with Girl Trouble, Ru Paul and the Farmers, an A to Z guide to rockabilly tragedies, and some cool reviews and comics. Rock on! (NR)
1423 E. 53rd St #2 / Chicago, IL 60615

ROLLERDERBY #13 / $3.00
8 1/2 x 11 - offset - 42 pages
Lisa Suckdog is a clever woman, and her zine is no exception. ROLLERDERBY is like being a little kid, and blowing your nose into a Kleenex, and opening it to look at the contents. It's a combination of curiosity and grossness. There's something about this zine that's so organic that it makes you cringe - a great feeling. This issue the highlight is this amazing article on epilepsy that oozes with such black humor. Also included are interviews with Boyd Rice, a woman in love with her brother, plus tons of other shit. Pricey, but a terrific read none the less. (LD)
1314 Duboce, San Francisco, CA 94103

SIX WEEKS #2 / $3.00 ppd.
8 1/2 x 11 - copied - 50 pgs.
Well - You'd be able to tell just by looking at the cover what this is about - with interviews by Ill Repute, Drop Dead, Blanks 77, Rupture, Crossed Out, and Hellnation, you know this isn't another pop punk zine. Complete with the trimmings (record / zine reviews, tour diaries etc), and a 90 minute cassette of bands with little / no vinyl, there's so much here I still have some reading to do. (TM)
2262 Knolls Hill Circle / Santa Rosa, CA 95405

SKIM LIZARD #2 / $1.50 ppd.
6 1/2 x 8 1/2 - copied - 28 pgs.
The Puppy Toss (K)ollective (innit cute when people spell "c" words with a "k") was formed, so the editors say, by a group of artists/publishers in Berkeley to distribute out the work of various illustrators who otherwise would be lost to the doom of obscurity because they do funny books instead of canvas and aren't named Jeff Koons. Some of the stuff in here is a little on the arty side but the layout is pretty nice and the *Otto Modern* story by Gary Ellis was great.



Definitely worth a peek if you've got the change, especially since a lot of time is spent poking fun at those red wine/espresso swilling boho types whom most of the artist no doubt are. (JD)
Artweirdcomicz / PO Box 9849 Berkeley, CA 94709

SKUNKS FLY BY NIGHT #3 / 2 stamps
5 1/2 x 8 1/2 - copied - 18 pgs
Someone's justification for doing a copy scam. Not much here but goofy writings on kung-fu, scams, and other unrelated matters. Next! (HK)
62 Brownell St / New Haven, CT 06511

SMELL OF DEAD FISH #23 / $1 ppd
8 1/2 x 11 - copied - 22 pgs
Low-budget, low-tech compilation of info about Pensacola/Gainesville, art (well...drawings, anyway), poetry, reviews of shows, pinball machines, bathrooms, records, CDs, tapes, beers, cookies, restaurants, shoes, bars, and probably some I missed, plus some other stuff including funny instructions on how to turn your bedroom at your parents' house into a squat. Amusing but not essential. (EW)
1906 N Spring St / Pensacola, FL 32501

SNARLA #3 / $1 ppd
7 x 8 1/2 - copied - 32 pgs.
Poetry never really does much for me, even the feminist kind, it always makes me feel vaguely twilight zone-ish. Several of the short stories leave one feeling pretty much the same way, either they're too weird, or not weird enough, ya know? What I adored was the stencil (looking?) artwork that looked much like Seth Tobocman's "You Don't Have To Fuck People Over To Survive" book. This is truly the mag's strong point, as these comic/stencil stories are powerfully illustrated and they're quickly relatable to yo-self. (SB)
301 Heller Dr. #280 / Santa Cruz, CA 95064-1012

SNIPEHUNT #17 / $10 for 4 issues
11 x 17 - offset - 52 pgs
Damn, this just keeps getting bigger and better. Interviewees this issue include Sebadoh, Caroliner, 30.06, and more. There's a huge comix section, and some of them are really good. Loads of reviews, scene reports from around the Northwest, and more, all done with a cool down-to-earth DIY attitude. Snipehunt has emerged as one of the best "big" punkzines around. (EW)
PO Box 3975 / Portland OR 97208

SONIK #4 / $4.00 ppd
12 x 8 - copied - 92 pgs - French
This huge well laid out zine has interviews with Jello Biafra, Rev. Horton Heat, Slug, Moonshake, Fudgetunnel, Cop Shoot Cop, and Laughing Hyenas. Plus it has plenty of record reviews, and great photos. A cool zine! (HH)
7 Rue Bertrand / 35000 Rennes / France

SPARKLEY KITTY STICKERS #4 / $1.00 Cash only
5 1/2 x 8 1/2 - copied - 28 pgs.
This zine just oozes cuteness. Not that it's lacking in content mind you, it's just that at times it can be like many zines of this ilk so adorable that it's almost painful. I was particularly into the pro-woman rants. My only criticism was of the endless tour diary which altho' tremendously important and fun for the author, began to get too repetitive for me. However, that's no really a big deal, and this is a good read. (LD)
900 Humboldt St. Santa Rosa, CA 95404

SPONTANEOUS COMBUSTION #15/$1.50 ppd.
8 1/2 x 11 / - newsprint - 52 pgs.
You can tell when folks have been around for a while in their zines, in the humor, anecdotes, knowledge of the music they review. There are some great interviews between these pages with Nick Sakes of the dazzling Dazzling Killmen, Mark Fischer of Skin Graft Comics and Records (it's a hoot), Don Caballero and the Mercury Players among others. Good midwest sense of punk life and one of the characters on the front of the mag's wearing a Zeni Geva shirt. Looks sorta like *Flipside*, laid out in Pagemaker for easy read. (JD)
3943 Coumnor Rd / Downers Grove, IL 60515

SPOOJ #0.00000000000000000003 - $1 ppd.
8 1/2 x 11 - copied - 22 pgs.
I seem to get a lot of zines from the Canadian prairie. This one rolls with the pack, though nesting more comfortably in college rock-land than most. (Which is fine by me). Big Drill Car, the Doughboys and Cadillac Tramps get real interviews, not those prefab-

ricated fake interviews that record labels ship with their free CDs. Plus a dialogue about some of the Canadapalooza tours that've rolled through Alberta lately. Thumbs up. (TJ)
3601 7th St SW / Calgary, AB / T2T 2Y2 / Canada

SPORK #7 / $$.29 stamp
5 1/2 x 7 1/2 - copied - 24 pgs.
Comprised entirely of stories, travelogues and fiction by the editor. While I love Cometbus as much as the next person, the sheer volume of second and third rate imitations is reaching the ridiculous. (TM)
4500 Shaw Ave. / Titusville, FL 32780

SPY VS. SPY # 4 / $ 1 ppd.
5 1/2 x 8 1/2 - offset - 36 pgs.
Kinda a "Nation of Ulysses" meets No idea fanzine. Lots of good and varied stories, articles and interviews here, such as Girls against Boys, Seam and Mod mothers. Also included are movie reviews (I don't think Katy would mine, but she's not a broad...), rec reviews and some jazz comments. Good issue and good printing job. (JX)
PO Box 1105 / State College, PA 16804

STILL ANGRY #13 / $2 ppd.
5 1/2 x 8 1/2 - copied - 60 pgs.
This is *not* a "S.E." 'zine. Not. Not. Not. And these people sure go out of their way (to the point of obnoxiousness) to make sure you know this fact. Waste of space & energy, in my opinion. And these folks think they are the intellectual & philosophical gODDS. So don't order anything else but this piece of lofty sarcastic stuff. Lotsa slamming of other people in scathing reviews. Actually, some things were quite interesting, but the smart-ass better-than-thou style is definitely not my thing. I preferred the more passionate & angry writing w/out the sarcasm. Informative pages on alcohol, tobacco & veganism. Good interviews w/ Ironside, Manhole, Dogfight & Struggle. (KC)
309 B Park Lane / Austin, TX 78704

STUMBLE #4 / $1.00
81/2 x 11 - copied - 18 pgs
From Rhode Island, Stumble is a mixed bag. Totally disposable interviews with Love Battery (Why can't we leave bands like this to SPIN?), and Fugazi (Ian answers the *same* questions *again*). Good interviews with Erin Smith (Bratmobile), and Riot Boy fanzine. Pretty thin overall. (DS)
Renee Bessette / 314 Merrow Hall / URI / Kingston, RI 02881

STY ZINE #14 / 50¢ or 2 stamps
4 x 7 - copied - 56 pgs.
I misplaced this last month, so I apologize for the late review. Well, it's pocket-sized, reads backwards, and has vegan recipes, so that's a start. Most of this cutie pie lil zine is made up of personal stuff - thoughts, opinions, rants, and such. There's also an interview with, um, Smitty about local scene topics. Anyone interested in the Indianapolis scene should definitely pick this up. (MW)
5021 Central / Indianapolis, IN 46205-1057

SUSPECT DEVICE/CAMBRIDGE #19 / $4 ppd. or trade
5 3/4 x 8 1/2 - offset? - 76 pgs.
Thick split issue of these two 'zines. SUSPECT DEVICE is mainly music-oriented w/ lotsa interviews: Screeching Weasel, Down By Law, Older Than Dirt, 4 Past Midnight, Sugar, Mere Dead Men, etc. Also a good piece about People's Land Group (land stewardship/pro-environmental group). I liked CAMBRIDGE a little better despite the small type. It contains interviews w/ Posh Boy Records, The Queers, Devils Dogs, Fear & Loathing fanzine, etc. Nice personal writings & thoughts. Both contain lotsa record reviews & good interviews. Thorough. (KC)
26 Union Lane / Chesterton, Cambridge / CB4 1QB / England

TALES OF BLARG #6 / 2 stamps and change (I'm guessing)
5 1/2 x 8 1/2 - copied - 48 pgs
Hands down my pick of the month! No sense of duty reading this one, just pure reading satisfaction. I'm not big on comics but I liked these a lot. Loads of cool stories about the ed.'s adventures traveling and her hella' funny dreamdate. Comes with a little board game about the ed.'s band The Clams, Ben Weasel column, and even a lusty centerfold! It focuses on the trials of being straight out of high school, a woman, and living in the Bay area but not so much you non-Californicators, men, and older folks can't relate. Buy. (HK)
PO Box 4047 / Berkeley, CA 94704

TEENAGE GANG DEBS #5 / $2 +2 stamps
8 1/2 x 11 - printed - 24 pgs.
This zine cries out to all you children of the 70's with it's awesomeness. Remember Dynamite magazine and Arrow Book Club? Cousin Oliver from the Brady Bunch? (He always drove me nuts) And that's not all.. brushes with greatness, how the Teenage Gang Debs got to be Sally Jessy Raphael guests and an interview with Barry Williams (aka Greg Brady). Super cool!! (ML)
PO Box 1754 / Bethesda, MD 20827-1754

TERROR POP #1 / $3.75 ppd
11 x 8 - offset - 76 pgs - Swedish
This is a professionally put together zine printed on excellent paper, with fantastic photos. Interviews with Charta 77, Red Letter Day, Neurotics, Manic Street Preachers, Anhrefn and Die Totenhosen. This zine also has plenty of reviews. Excellent! (HH)
Henrik Wising / Prinsgatan 6 / 641 36 Katrineholm / Sweden

THE I HATE PEOPLE GAZETTE #5-6 / 50 cents + 2 stamps each ppd
8 1/2 x 11 - copied - 16-22 pgs
The work of some intelligent and sensitive teenagers and young adults who suffer from low self-esteem and broken hearts, and who consequently spend a lot of time in their rooms writing poetry with lots of murderous / suicidal imagery, listening to gothic music, and watching gory horror flicks. The writing is very well-done and will certainly bring you right down next time you get to feeling goofy and contented with life. I just hope all these people get nice warm hugs from someone very soon. (EW)
Kevin / 5708 Mansion Blvd / Pennsauken, NJ 08109

TIDBIT #4 / $2.00 ppd
8 1/2 x 11 - copied - 56 pgs
This zine gets better and better (not to mention thicker!) all of the time. Tons of photos of Function, Heroin, Shudder To Think, Still Lifer, Outspoken (kind of like a tour diary through photographs) and more, along with interview conducted with Revelation Records, Hanson Brothers, Blackspot, and local news, opinions on gays in the military, the co-opting of 'alternative culture', and genocide of the Indians. The best issue yet. (MA)
PO Box 5846 / Huntington Beach, CA 92615

TOTALPOP #2 / trade of $1 ppd.
5 1/2 x 8 1/2 - copied - 20 pgs.
Nice but not amazing. Swirlies interview, reviews, lists (top 10 style), work and local scene stories. (ML)
Elisa Kurtis / 140 Mavety St. / Toronto, ON / M6P 2L9 / Canada

ULTRACORE #4 / send a buck or something
4 x 7 - copied - 60 pgs.
Cutie pie zine here, small enough to fit in your purse. It's basically made up of a tour diary (Gauge), which is entertaining. as well as some cool rants on Eddie Vedder and the band Cap'n Jazz. Short but sweet. (MW)
4910 Washington / Downers Grove, IL 60515

UNDERDOG #5 / $1.00
81/2 x 11 - newsprint - 32 pgs
Chicago. This wasn't what I expected, but I like it alot. Not much music (except for ads). Lots of interesting slice of life stories: Phil's experience as a houseboy at an SM club, Sex story, Confessions of a Toxic Sludge Worker. Worth your time. (DS)
PO Box 14182 / Chicago, IL 60614

UNIFIED CONCEPTION #3 / $2.00 ppd
8 1/2 x 11 - copied - 20 pgs.
It's amazing to me when I can read a zine, and then go back one day later and have nothing I read stick. I read this yesterday, and it was so non-memorable, I can't bring myself to read it again. It's been said that the principles of D.I.Y. have eventually equated to the death of quality control, this is a case in point. (TM)
45 Lockview Cr. / St. Catharines, ON / L2M 2T3 / Canada

VENTILATE #2 / $2.00 + IRC
81/2 x 11 - printed -42 pgs
English music zine. Interviews with Exploding White Mice, Strength Alone, Engage, Useful Idiot. Articles on Heroin and Scientology. Reviews. Did I mention that this bored the fuck out of me? (DS)
Tom Craven / Harrison's Lane / Ringmer, E Sussex / BN8 5LP / England

VERA KRANT #20 / $3.00 ppd
6 x 8 1/2 - offset - 32 pgs - Dutch
As always one of the best zines around. Introducing the bands, Girl Trouble, Cement, Cold Water Flat, plus lots of reviews, ads and general information. (HH)
Oosterstraat 44 / 9711 NV Groningen / Holland

VERBOSLAMMED Aug. '93 / $1 + 2 stamps
5 1/2 x 8 1/2 - copied - 32 pgs.
This issue is suppose to focus on women cartoonists & queer issues. Deals w/ a lot of sexism issues. Contribution-oriented forum, mainly from other 'zine folks. Short interesting piece on the revolutionary, Lucy Parsons. Nice pull-out section that creates a little network section for punk rock girlz in bands & 'zines. (KC)
Rececca / 19167 Robinson Rd. Unit A / Sonoma, CA 95476-5548

WHAT ME WORRY #3 / $2.00 ppd
6 1/2 x 8 - copied - 40 pgs
A homegrown zine from Freeland, PA that has an interview with Farside, reviews, and a visit to the more interesting spots in town. (HH)
Jim / 1013 Ridge St. / Freeland, PA 18224-1007

WHORE ZINE #22 / $3 ppd.
8 1/2 x 11 - copied - 32 pgs.
An interesting and well needed zine for sex-workers and even those curious. Everything from knowing your rights when arrested, to interviews with call boys/girls to hustling on the street. It mainly focuses on the big coast cities with letters, interviews and newspaper clippings. Definitely worth checking out! (JX)
2300 Market #19 / SF CA 94114

WISH FOR THE FURIA I / 50¢ U.S., 75¢ world
5 1/2 x 8 1/2 - copied - 12 pgs.
Band photos, personal rants & thoughts. Very passionate, angry, reaching out, but a bit self-effacing. Kinda random thoughts, yet compiled in a connected way. Also, a collection of some cool quotes by various thinkers/activists. Short, yet definitely recommended. (KC)
860 Castac Place / Pacific Palisades, CA 90272

YEAR ZERO #3 / $3 ppd.
8 1/2 x 11 - printed - 32 pgs.
"If you hate the scene, you'll love this zine", so they say. Interviews with the Dog Faced Hermans, the Grifters, Shrimper Records, and lots of slagging of

FANZINE REVIEWS

"grunge" and "selling out" (seems to be a running theme). Lots of reviews, pretty nice layout. Overall, a fine product. (ML)
David Lang / 14 Minerva Ave / North Balwyn, Vic 3104 / Australia

YAHTZEEN #5 / Free with stamps
8 1/2 x 11 - Newsprint - 24 pgs
Fargo, North Dakota? Gimme a break! This zine is totally big city attitude, non-jaded; or jaded if you jades prefer, from Far Away, America. Columns, record and zine reviews, ads, shows, plus addresses to check out when visiting there. Great! (HH)
PO Box 2275 / Fargo, ND 58108-2275

ZAMBA KANUTA #1 / $2.00 ppd, or trade
8 1/2 x 11 - copied - 22 pgs - Spanish
A somewhat interesting zine from Peru. It has interviews with the bands, Futuro Incierto, Toxic Narcotic, and Backfire, plus has some record reviews and addresses.(HH)
Richard Nossar / General Mendiburu 751 / Lima 18 / Peru

ZEITGEIST #2 / $1 ppd.
5 1/2 x 8 1/2 - copied - 36 pgs.
Local sort of 'zine. Reviews on local 'zines, clubs, bands & shows. Nice little piece on emphasis of looks in the HC scene. Article on, *guess who*, GG Allin. Plus comics, & rants on gangbangers & animation. Didn't grab me as a whole, but decently done. (KC)
7707 W. Gregory St. / Chicago, IL 60656-1642

ZINAGE # 25 / $2.00 ppd
7 x 8 1/2 - copied (color cover) - 52 pgs.
A mess, both in layout and content. About three quarters of this is ads that you've seen in every other recent fanzine, with the balance being a shallow Melvins interview, a mediocre Screeching Weasel interview and a couple of record reviews. I hope they're getting free copying somehow. (TM)
660 Wooddale Terrace #5 / Greenwood, IN 46142

MORE LISTINGS

ANTI-COPYRIGHT #2 / $1.50 ppd
Art clippings from various political publications all gathered together in one magazine for your convenience.
PO Box 666 / Oxford, OH 45056

BEEBLE BROX #1 / 2 stamps
Articles on Denny's, shitty jobs, party reviews, etc. A fun read.
24608 Gardenstone Ln / West Hills, CA 91307

BEYOND OBLIVION #2 / $1.00 ppd
Bollweevils tour diary, reviews, opinions, list, photos.
Brian / 442 Hyde Park Ave. / Hillside, IL 60162

BITCH #6 / $1.00 and 2 stamps
Opinions, lists, a survey, clippings and other odds and ends.
PO Box 12304 / Richmond, VA 23241

BLUE RYDER #32 / $2.00 ppd
A collection of material taken from various publications. What's the point?
PO Box 587 / Olean, NY 14760

BOBBY IS FRED #9 / 1 stamp
West Coast travel story, tour dates, and Jawbreaker news.
PO Box 25656 / Los Angeles, CA 90025

BOOTILICIOUS #2 / 2 stamps
Recipes, word find, maze, pranks, reviews, opinions and clippings.
Trey / 1500 Miriam Ave / Garner, NC 27529

CB #10 / 1 stamp
Note; this zine is no longer called Current Bullshit!! It's called CB. Okay, got it! Breaker! Breaker! Good Buddy!
Mike / East Wind Community / Tecumseh, MO 65760

CAUGHT DEAD IN LEATHER #4 / 50 cents or 2 I.R.C.'s
Reviews and clippings. Pretty consistent so far.
Al / 112 Folly Park / Clapham Beds / MK41 GAF / UK

CHUMPIRE #21 / 1 stamp
News, reviews, opinions.
Greg K. / 2337 PA Rte 309 / Orefield, PA 18069

COMO CACA #5 / 2 I.R.C.'s
Italian zine with reviews, news, opinions, etc. It's obvious I can't read Italian.
CP 1409 / Firenze 7 / 50121 / Italy

CRASH #? / $1.00 ppd
This issue is focused on the power of the bicycle.
519 Castro #7 / San Francisco, CA 94114

CRUCIAL RESPONSE #1 / $1.00 ppd
Quick read from the label out of Germany. Opinions on European straight-edge, quotes, art, and a report on Ruhrpolt. Hopefully we'll see a second issue.
Peter Hoeren / Kaiserfeld 98 / 46047 Oberhausen / Germany

DEAF BY PUNK #1 / 1 I.R.C.
A review, stuff on McDonalds (a wonderful restaurant, why do people slag it? If you don't like to eat there, go someplace else!), and classifieds.
J. Piipponen / Maauunintie 19 B13 / 01450 Vantaa / Suomi / Finland

DIRTBOY #4 / $0.75 ppd
A board games, connect the dots, a creative contest, etc. One of the coolest.
PO Box 1112 / Torrance, CA 90505

DRESS TO OPPRESS #1 / S.A.S.E.
Very localized (Albany, NY) personal jokes and all. Reviews and lists.
Jim / PO Box 2263 ESP Stn / Albany, NY 1220-0263

ENGUARD QUARTERLY #1 / $1.00 ppd
Furnace Face, No Offense, The Shitheads, Canadian news, reviews, etc.
1671 St Hubert / Montreal, PQ / H2L 3Z1 / Canada

EXCITABLE UNDERWEAR #2 / $1.50 ppd
The Queers, reviews, opinions, and clippings
PO Box 429115 / Cincinnati, OH 45242 -9115

FAB 45 #2 / $2.00 ppd
Reviews of 7 inches and nothing but 7 inches! Interview with Ajakx Records.
Paul Schwarte / A-Kerkhof 33 / 9712 BC Groningen / Holland

FAITH #1 / 75 cents
Article on straight-edge, and lots of stuff on vegetarianism.
Steve / PO Box 39 / Eagle Lake, FL 33839

FANATIC #3 / $1.00 ppd.
This zine is cool! Interviews with Mary Vivian Pearce, Davy Jones, El Duce, Tyni Tim and Rev. Ivan Stang. That's right!
PO Box 9021 / Peoria, IL 61612

FATAL DEPRESSION #A1 / $1.75
God awful poetry, stories, art, etc.
Pall / 7904 Poplar Grove Rd. / Severn, MD 21144

FLAMING ROUTINE #2 / 50 cents
Art, crossword, opinions, and reviews.
C.P 463 / Place du Parc / Montreal, Quebec / Canada / H2W 2N9

FRIENDS OF THE DRAFT RESISTANCE #3 / $2.00 ppd
Godflesh, Rectal Pus, Agnostic Front, Hellnation, reviews, and GG Allin.
FDR / 1258 E 25 St / Des Moines, IA 50317

FUGUE #1 / $1.00 and 2 stamps
Opinions, comics, etc. Doesn't measure up to my "so cool hipper than thou standards". You got that right!!!!
SLU 3725 / Hammond, LA 70402

FULL CUP #2 / 2 Stamps
Underground comic focused on the coffee culture.
1505 N. Franklin Place #110 / Milwaukee, WI 53202

FUMY #0 / 2 stamps
Sloppy, but fun, handwritten half-sizer with reviews, opinions, clippings, comics, etc.
822 Foxcroft #173 / Lincoln, NE 68510

GITHYANKI #2 / 2 stamps
Opinions, reviews, clippings.
801 West 49 St #105-18 / Hialeah, FL 33012

GOOD CLEAN FUN #5 / $1.00 ppd
Thoughts, comics from Gene Mahoney and Ace Backwords.
PO Box 843 / Redwood City, CA 94064

GRAMMA PANTS #1 / 1 stamp
Paperdolls, coffee reviews, comics, art, peaches.
112 s. Michigan Ave / Room #922 / Chicago, IL 60603

GRISWALD'S ALMANAC #2 / $1.00 ppd
The Films of Gene Simmons, Volovo Records, diary excerpts, opinions, and lists.
609 8th St / Hermosa Beach, CA 90254

GUMBALLS #12 / 1 stamp or trade
Good Riddance, Aberration, reviews, clippings and opinions.
2014 Douglas Ave / Clearwater, FL 34615-1113

GUMBALLS #13 / 1 stamp or tade
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Opinions on hardcore, straight-edge, veganism, and the like/
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Brian Molloy / 14 Beasley St / W. Orange, NJ 07052

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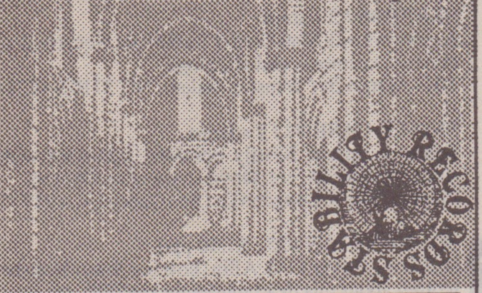

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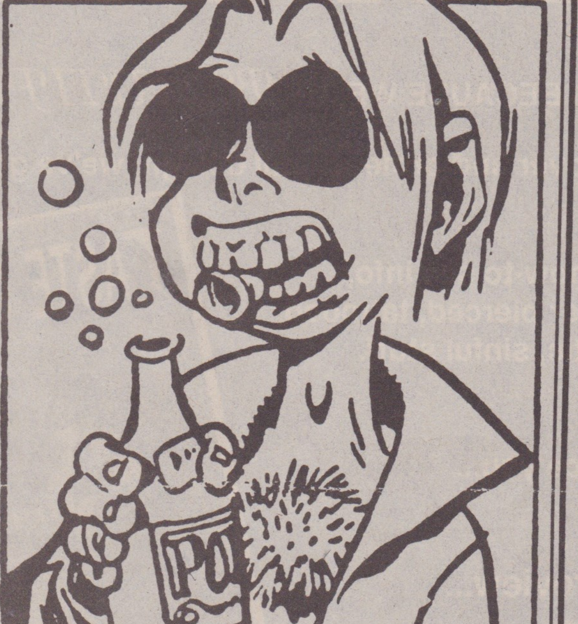

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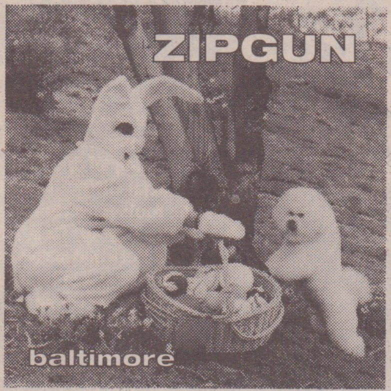

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22nd-fri-Lawrence,Ks-The Outhouse
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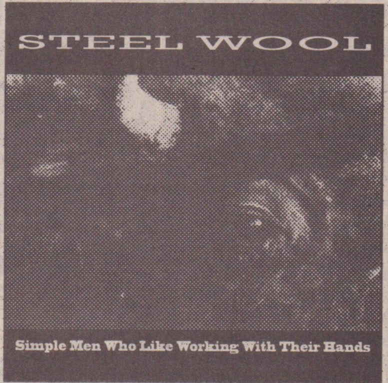

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STARTING POETRY zine thingy - Send poetry, art, stories, whatever. Ads and classifieds are free for first issue. As politically incorrect as you wanna be. Do it now. Grijalva, 333 W. Roger, #58, Tucson, AZ 85704. (602)292-6449.

RECORDS FOR SALE: Misfits "Halloween" $60, "3 Hits From Hell" $60, "Famous Misfits of Filmland" multi-color vinyl $30, DRI "Violent Pacification" EP $20, Pussy Galore: "Feel Good About Your Body" EP $40, Massacre Guys: "Behind The 8 Ball" EP $10..Also: Auction Residents "Santa Dog" double 7"..sleeve water damaged.. Minimum bid $200. No trade. P. Irwin, PO Box 42376, Portland, OR 97242.

STRAIGHT-EDGE VEGAN male, 19, moving to Tampa, FL in the Fall of '94. Want to get involved in the SXE scene. Need contacts for new friends, band possibilities, possible dorm/mate. Jon, 3828 SW Shorewood Dr., Dunnellon, FL 34431.

BOOTLEGS. I'm looking to buy or possible trade bootleg records of hardcore bands. Mainly Straight Edge oriented stuff. I don't care if you made them or are just selling them and I won't ask. I won't tell where I got them either. Just let me know what you have, or send a copy, and how much wholesale rates are for 20+ copies. Al Barkley, PO Box 252, N. Kingstown, RI 02852-0252.

I WILL PAY INCREDIBLE amounts of money to anyone who will send me a copy of Gary Numan's "The Fury" CD. I am also looking for someone to sell me: Social D "Mommy's Little Monster", Life Sentence - LP, Marginal Man "Identity" LP, Toxic Reasons "Kill By Remote", "Within These Walls", V/A "Viva La Revolution", Melvins - 6-song EP 1986. Name your price. Jeff Watters, PO Box 1912, Stn. B, London, ON N6A 5J4, Canada. (519)433-5319.

JAPAN: LOOKING FOR grave style, 2000 maniacs, Hijokaidan + more. Also books on Yakuza, Ronin, Samurai, Seppuku, etc. Lots to trade. Tyler, 12650 Hearst Rd., Willits, CA 95490 USA. Send your wants.

DO YOU KNOW LONDON? NYC girl trapped here with lots of ignorant people. Anyone who knows cool places to eat, record shop, clubs, or anything in London, please write me! Madeleine, 29/31 Clifton Gardens, Flat A, London W9, England.

DWARVES R.I.P. (1985-1993) Post-mortem vinyl sale: "Toolin' For a Warm Teabag" 12", "Lick It" 7" etc. Your exclusive Dwarves resource: Send for free catalog: Nasty Gash Records, 4099 17th St., San Francisco, CA 94114. Fuck the bootleggers!

FOR SALE: LP'S: Germs "Lionshare" $17, "Rock n Rule" $17, CopShootCop "Consumer Revolt (1st press with poster) $20. 7"s: Shudder To Think "Arson" $15, GO! 1st EP $12. Postpaid US, air add $2. Mike, East Wind Community, Tecumseh, MO 65760. USA.

KILLED BY DEATH #5 and Killed By Death #6 $15 US post-paid. Cash only to Martin, 99 Buena Vista Rd., Winmalee, NSW, 2777, Australia.

CLASSIFIEDS

ZERO POINTS BULLETIN HAS MOVED to 1966 Braeburn Circle, Atlanta, GA 30316. Please pass this info on to others. Punkwatch is at this address as well. Number 6.8 is still available. #seven something in October. Thank.

ACHTUNG ANARCHISTS! STARTING zine so send me shit! (Nude) photos, articles, letters, interviews, bad poetry, artwork, reviews, even donations? Got a band? Send a tape! I'll review and return it and maybe even interview ya! Ads are $5 per 1/4 page and that's cheaper than an ugly HO on coupon night! Erich, 111 Clifton Street, Atlanta, GA 30317.

CONFORMITY IS THE DEATH of your individuality!!! Send a 29¢ stamp to Social Retardance Records, PO Box 25666, Tempe, AZ 85285-5666. You'll receive a catalog. Oh yeah, don't forget, punks don't eat jelly donuts!

AMY FISHER PORNOS! No, something even better. Dystopia Demos. 5 songs, 2 dollars. Alternative, industrial, and original. Dysopia, 36 Central Park Road, Plainview, NY 11803

FREE LONG DISTANCE calls! Do you get tired of paying those large phone bills? I'm selling plans to a device that can make free calls from almost any pay phone in the U.S.A. The plans are easy and everything can be found at Radio Shack. Great for touring bands! Only $10 cash or M.O. to: P.O. Box 47352, St Pete, FL 33743

"VEGAN" DIY patches. Simple. $1 & 1 stamp to: John, P.O. Box 283, St. Louis, MO 63011

SPITBOY PATCHES!! I want this to be fun, so if you are interested in a Spitboy patch, then send .50 cents for each patch ordered plus a photo of yourself. Remember to hide your money well and please don't forget the photo. Make sure you look silly and punk as fuck! Peace, equality. Adrienne, P.O. Box 40185, Berkeley, California, 94704-4185

SNAKE X EYES fanzine #3 is out now. You've heard the critics, now see for yourself. Looking for any issues of Boiling Point Fanzine. Send $1.00 to: B. Lund, 915 W. Wisconsin Ave. #1822, Milwaukee, WI 53233

PUNK, METAL, alternative, powerpop: Major and indie cassette and CD deletions cheap! Free catolog. Just write: Infernal Racket Studio 108, PO Box 443, Owosso, MI 48867-0443 (overseas send IRC.)

WM 26 LIKES Laibach, Non, Nuebauten, and wants letters, photos, nude or not, from horny young grrrls! 5198 Arlington Ave #113, Riverside, CA 92504 Hurry I'm horny!

NOISES FROM THE GARAGE, a little zine of music. Issue #1 out now! Featuring interviews with Helios Creed, Cocknoose, Flop, Sloppy Seconds, and Sleepyhead. Plus loads of reviews, and yes, more. 76 pages. Send $2.00 to Noises from the Garage, Brian Marshall, P.O. Box 712, Lawrence, KS 66044-0712. Bands and labels: Send your stuff for review, please! Issue #2 w/Tesco Vee, The Didjits, out soon!

NUDE PHOTOS!! Just send me Star Wars items or cool records and zines and you can have some of the funniest nude pictures you will ever see! All original! All funny! All punk! All me! Send stuff now! Bill (the broomstick) Sprague, 516 McCourtie, Kalamazoo, MI 49008

SPEED AND GRIND wanted: Assuck before Necrosalvation and any compilations. Sodom stuff: picture discs, etc. Deceased 7 inch on Relapse. Venom oddities. Other grind and metal also. Send me your list. I'll buy or trade. Have hardcore, Sub-pop trade list. Robert Cleveland, 1705 Gateway St., Middleton, WI. 53562

CHAOS INTO POWER will become strength of mayhem. Send review material, interesting articles or anything else. With the loss of Doug I'm changing the name, but not all of the contents. It will almost follow old format. CIP Distro will still be, so send anything you want sold or send for list: Eric, 39 Stering Rd, Mt Pocono, PA 18344

CHAOS INTO POWER 8, Law and Order out now. $1.00 issue, 9 becomes Strength of Mayhem. Due to Dougs move. Order now. And after the change of name, the address to write is: Eric, Sterling Rd, Mt Pocono, PA 18344

FOR THE COMPLETE CRASS catalogue and thousands of other subversive records, tapes, CD's, books, zines, videos, badges, patches, shirts, etc. send an SASE ($1 outside UK) to DS4A/Box 8/82 Colston St./Bristol/Avon/UK.

BANDS LOOKING FOR SHOWS! Any band looking for shows in Lexington, Kentucky call Pat at (606) 277-3173. Ignore message on recorder and leave one for Pat. Gas money, food, lodging, beer will gratefully be provided. (Pat 606-277-3173) Leave message!

GERLL DISTRIBUTION - Girls Empowered Resisting Labels and Limits. Hey gurlies, if you do a zine, especially one about grrrl power, please send it to us to review for distribution. We also do mail order, so write to us and include a stamp for a catalog or list of the zines we distribute. GERLL Distro, c/o Sarah, 656 W. Aldine, Chicago, IL 60657

7"S FOR TRADE! Soundgarden 'HIV Baby' & 'Loud Love,' Exploited 'Dead Cities,' Bench 'Hey Mister,' (white)... Wants: early AmRep stuff & many other punkrock rekkids. Send your lists! And dope. Philippe Oesch, Moosstrasse 59, CH-8038 Zurich, Switzerland.

LOOKING FOR Rorscharch, Groundwork, Chokehold or other videos, hardcore shirts, and live stuff to trade or sell. Bands send demos or addresses for zine. (908)251-4456. Greg, 25 Red Bank Rd., Spotswood, NJ 08884.

FAMOUS HARDCORE OF PUNKLAND zines #3 Psycho, #4 Negative Approach, #5 Sons of Ishmael, #6 Impulse Manslaughter, #7 Agnostic Front. $1 each postpaid. Outside US/ Canada add $2 airmail. Craig Hill, POB 987, San Carlos, CA 94070. Cash only.

AUCTION: BAD RELIGION 1st LP, Royal Trux LP 1st on Royal, Dictators '88 fan club (live '77 + '78) LP (500 only), Superchunk "Slack" 7", Scumbait #2 7", AmRep Ugly American Overkill 7", Urge Overkill Sub-Pop 7", Mudhoney Peel Sessions 7" (pic sleeve), Antiseen Blod of Freaks (1st). Send bids to Dave Cruse, 619 W. Smith, Bloomington, IN 47403. Ends Dec. 15, '93

DYKES, SAPPHISTS, LESBIANS, Hwames: Write to me! This is my fourth ad and only three of you as much as said, "Hello." I am an 18 y.o. college student who's into anything and everything. I don't care if you're an S/M bitch from hell or a fairy princess. I'm bored and lonely. Write to me! Psycho, P.O. Box 386, Blandon, PA 19510.

STILL LOOKING FOR people to trade with — open up your city or area and I'll open up Sydney and the rest of Australia. Write to Marek, P.O. Box 728 Darlinghurst, NSW 2010 Australia.

FREE WHITE BOY comic with every copy of Dress Like an Armadillo #2. Interviews, articles, opinions, yarn. I admit- the first issue wasn't worth the staples holding it together, but believe me, this is a grand improvement. $1 plus 2 stamps. Jesse, RR2 Box 65, W. Lebanon, NH 03784. Also - send kinky photos for issue #3!! Hopefully a fucked-up porn zine will emerge!

PREGNANT OR PUNK PARENTS: I'm trying to do an article, possibly a book on non-traditional child choices. People with alternative life styles. I would like letters, stories, thoughts, opinions from single, couple, or group parent(s). Travels, squatters, communes (city and country), abortions, adoption, planned pregnancies, multiples, anarchists, punks, vegetarians, gays, bi's, homeschoolers, anyone else who is willing to help with your experiences. Write to Faith c/o Stovall, 3220 Western Pike, Hancock, MD 21750.

ATTENTION TEMPS AZ!!! I'm far away from my friends and need some here!!! I'm 23, straight, male (not a moron), into: punk/hc/weird stuff, D&D, psychology, drumming, ouija boards, situationism, pirate radio, plenty more...will you be my friend?...fal in love with me? Anyone please respond: Brent, 421 W. 13th St., Tempe, AZ 85281...(602)929-0695.

RECORDS FOR SALE/TRADE: Misfits, Defnics, Meatmen, 45 Grave, Angelic Upstarts, Pagans, SLF, Screamers, Pork Dukes, and tons more. Wants- Authorities,-Sountrack For Trouble, Maggots-Tammy Wynette, Balony Heads- I'm a Drunk and tons more. Your list for mine plus old zines for sale. Write: Joseph J. Filak, 2210 W. 39th St., Lorain, OH 44053-2543. A stamp is appreciated. (216)960-1791.

RAISE YOUR CREDIBILITY LEVEL... Buy these Goddamn records... Grinch double 7" $5... The Jeffersons 7" $3.50... Get both and win a fucking kitten or a date with my misanthropic neighbor... Prices include postage... Available from: Pogo on Your Fucking Face Dist. c/o Freddy the Bastard P.O. Box 14932 Gainesville, FL 32604 USA

CLASSIFIEDS

21 YEAR OLD GIRL travelling to Europe would like any info on good places to go stay and do. Leaving in Dec. sometime. Thanks. Tanya, 521 Springfield, Victoria, BC, V9A 3Y6.

SALE RECORDS: '82 to '87 hardcore from USA and Europe. Free list of cheap records (maximum $10 + $4 postage) in perfect condition. No rip offs, immediate answer: Dignac Oliver Qt., Peyriere, 84380 Mazan, France.

HARDCORE, PUNKROCK girls traveling abroad to London, Paris, Blah, Blah, Blah seeking info on places to go, stay, and do. Musical interests are, Perry Como, Bobby Vinton, A-Ha. Other interests include Jazzercise, bingo, and underwater basketweaving. Please help us. Dench, 521 Springfield St., Victoria B.C. V9A 3Y6

BORED B-MORE girl going nuts with monotony. Send letters, poems, art, esp. photos, towels, I don't care. Burroughs, Corso, Ginsberg, Coupland- Alice Donut! Film/english major, town slacker. Book shows, write zine. Classic cynic, not pc but can dig the music. Need to meet new people. Jen/1327 Burleigh Rd./Balto., MD/21093 Taste my mouth in yer ear.

DISTRIBUTORS OF independent music and publications needed for alternative music/fanzine/book store opening soon. Send wholesale catalogue, information, etc to: #402 10735-81 Ave, Edmonton, Alberta, T6E 1Y2 Canada

JAPANESE AND AMERICAN PUNK Records for sale: Lipcream. S.O.B., Systematic Death, Outo, Execute, Teen Idles, S.O.A., Token Entry, etc. Jacob, 7 Farnsworth #15, Slingerlands, NY 12159

MORBIDON (death/thrash metal from New York) has a new demo out titled "Seed of Pain." Three songs in total and it's available for free. Just send your name, address and three stamps to Morbidon c/0 Brian Thomas 1010 Soundview Ave. #3-D, New York, NY 10472. Keep metal and everything else alive!!!

NEW TO SEATTLE! 19 YO female from Germany seeks people who would like to show me around, hang out and go to concerts with me. I'm into hardcore and all other kinds of good music. So if you like, contact me and let's have fun together! Micky, 23717 SE 24th, Issaquah, WA 98027

DR. MARTENS CATALOGUE Over 35 styles of Docs to choose from. Cheaper than US stores. To get coupon for catalogue for Shellys of London, please send SASE or stamp to Joe Morgan, Goshen Mobile Estates #80, Torrington, WY 82240 USA

OLD JAPAN-HARDCORE WANTED! Great trades (see my other ad). I'm lookin for Gauze-Fuckheads 7", Gism "M.A.N." LP, Execute flexi and Hardcore Temptation EP, Zovo EP, Swankys -any, L'Nose -early stuff, Stalin -any, Casbah -any, Dead Cops EP, Kuro -any, L.S.D. -any, and more. All Japanese readers please contact if you're interested in trading. Write to P. Hämäläinen, Kiemuratie 12, 65300 Vaasa, Finland.

JAPANESE TAPES FOR SALE Cheap. Send stamp/IRC. T-shirts, badges, patches, etc. Japankore zine #2: 25¢ + stamp or 2 IRCS/$1. We want to carry your Japanese items! Write: Brian P.O. Box 8511 Warwick, RI 02888 USA

WANTED: Girls of all ages to write good looking white inmate locked up for selling cocaine. I have eleven months to go. I want a girl who likes to smile and who would like to have some fun in her life. Will send picture for picture. Earl Lord #196758, 8201 Croswell, St. Louis, MI 48880.

RECORDS: all X-Claims, Dischords, NA, Crucifix, 00, X-Specs, AOF, etc. Send SASE: Wes Jones, 120 S. Elliot Pl., Brooklyn NY 11217

ROSTOCK, GERMANY: girl, 18, living there for one year is looking for thrilling things to do and read, in and about the area. Anyone who knows show dates, zines good, good bars and tattoo artiosts write to Cindy Hallin/Händelstr8/ D-18069 Rostock/Germany. Only anti neo-nazi affiliation, bitte.

MURPHY'S LAW Live/Rare? You got it, I want it! dedicated fan seeking audio, video, vinyl, photos, etc...1982-1993. Will trade or buy. Especially seeking audio/video of following 1993 shows: 5/28 NJ, 6/19 VA, 7/31 Richmond, 8/12 NYC. Contact Kevin A. Gill, PO Box 4571, College Point, NY 11356

TRADE OR SELL: Heresy "Thanks" testpress EP and "Never Healed" flexi, Clay "Combat Era" EP, Chaos UK "Loud, Political" EP, Disorder EP's, Lärm "Dumb" EPand "Nothing" EP, PHC/Infest flexi, Wretched "Finira Mai?"EP, Rapt/Final Blast EP, Offenders "Hate Myself" 7", Septic Death live EP, Crude SS EP, Shitlickers EP, etc. Write to: P. Hämäläinen, Kiemuratie 12, 65300 Vaasa, Finland

HELP! I'm looking for Eat "Communist Radio", Child Molesters "Wholesale Murder", Chain Gang "My Fly", Freeston "Bummer Bitch", Hollywood Squares "Hillside Strangler", Ebenezer and the Bludgeons "Peer Pressure", Rotters "Sink the Whales", Shitdogs "Present the History of Cheese", Unnatural Axe "Hitler's Brain", Injections "Break Down the Prison Walls". Please write to Hideaki Tarui , 1258 Miyoshi-cho, Miyoshi City, Hiroshima 728, Japan.

CRIMPSHRINE/JAWBREAKER split EP on Skene Records was done without our permission. We gave them the song in 1991 for an 8 band double 7" benefit compilation for homeless shelters. The song surfaces two years later on a 2 band 2 song non-benefit ripoff single, with what I'd written about the benefit removed from my artwork. Really lame. In better news, the first checks went out from the benefit Crimpshrine LP on Lookout, $200 to Berkeley Free Clinic and $200 for Food Not Bombs. And the problems with the t-shirts has been taken care of. Thanks, Aaron.

AUCTION: Lots of cool & rare 7" & lp's (Early Touch & Go, AmRep, Toxic Reasons 1st & 2nd, Eat & more)! Only serious offers accepted. Send one dollar to: S/breeze POB 53297, Phila, PA 19105 USA.

AUCTION AUCTION: over 100 7"s for sale-send SASE for full list. 7"s: Nirvana (1st-minit & "Sliver" (blue)), Fugazi (Sub), Revelation 1-5 (1st presses +), COS, Burn, Inside Out (all colored); YOT "Can't...", Project X, Judge, CFA, Abused, 7Secs "Skins...", Justice League, Unity, Sheer Terror "Live," Crippled Youth—Send bids to: Steven Watts, 842 Lancaster Ave., Syracuse, NY 13210.

AUCTION LIST. Australian & international punk/hardcore/grunge rarities, mostly vinyl. Send 3 IRCs to E.C. Productions, P.O. Box 602, North Adelaide, 5006, South Australia. If you've dealt with us before don't be afraid to try again, we're cleaning up from all the mistakes in the past.

UM FUGAZI PLEASE? Help me please, I need Fugazi photos, articles, interviews, I am making a shrine. I will pay if I really want it and you insist but am nearly broke so if your in it for the money, forget it. Photocopies good, hey whatever! Rachel, PO Box 367, Pleasant Valley, CT 06063.

MC5 / STOOGES Fanzine "Das Reich." Issue 1 with massively detailed coverage of MC5 and post MC5 bands now out. Discographies, family trees, song lists, etc. Send US $2 to E.C. Productions, P.O. Box 602, North Adelaide, 5006, South Australia.

AUCTION AUCTION: Yet more goodies: 7"s—Subpop: Afghan Whigs "...Sticks," Poison Idea (gr), Dino Jr (wh), Tad promo; End the Warzone, X Marks..., Grudge, Sore Throat, Dagnasty "Live," loads more NY, CT, CA, European core and edge & early Merge & Slumberland. LP's—Youth Brigade "Sound...," Straight Ahead, Bad Religion "Back...Known," Offenders "We Must Rebel"—Steve Watts, 842 Lancaster Ave., Syracuse, NY 13210.

JUST MOVED TO BOSTON from the burbs—looking for people to see shows with (no Cringe bullshit) & hang out. I'm 21, male, not stupid, nationalist or straight-edge. Into Born Against, S. Weasel, Cit. Fish, many more & discussing politics, religion & philosophy. Jeff/66 The Fenway #22/Boston, MA 02115/617-536-5140. Ramen from NYC send your address!!! People everywhere please write!!

THRASH GRIND GRUNGE. Specialist record shop dealing in hardcore & alternative music in Adelaide, Australia. When visiting down under don't forget to see us. Write c/o P.O. Box 602, North Adelaide, 5006, South Australia to get on our mailing/mail order list.

TRADE/OFFERS: Fugazi SP 7" (green), Dope Guns 2 (blk/gold), Velocity Girl/Tsunami SP 7" (pink), Killdozer AmRep 7" (yellow), Spacemen 3 "Losing Touch..." boot CD, Hanatarashi "Worst Selektion" cassette (1985, rare). Want: Dead C. "Clyma Est Mort" live LP, The Fall "In A Hole" 2xLP, "Grotesque," "Totale's Turns" and Todd Bridges "I'm Bad" LP. Mere audiotapes of the above would be swell; I have plenty to trade. Also, any Humboldt "punkers" who like to "party down," get in touch, 'cuz I'm new to the area. J.T., 1650 Hawkes, Arcata, CA 95521.

CLASSIFIEDS

THE JESUS LIZARD (new triple 7" $6.50, CS $4, CD $5.00), Mekons, Shellac, Tar, Pigface, Pegboy, Butthole Surfers, Urge Overkill, Big Black, Pain Teens, Royal Trux, Slint, Big Boys, Girls Against Boys, Seam, Killdozer, Palace Brothers, Bad Livers, Rollins, Pavement, Superchunk, Arcwelder. 7" $3.50, LP/CS $9, CD $12, ppd. Free Catalog! Touch and Go Records POB 25520-MC, Chicago, Il. 60625.

TRADE RECORDS and letters. I like: Feederz, Avengers, Nip Drivers, Lewd, Mummies, Cramps (old), DeCry, Antischism, Freeze and tons more. Please write me (girls or guy), I want pen pals. Also, your list gets mine. Brad Box 4822 St. Louis, Mo. 63108.

STARTING A RECORD store! I want to carry your records, CDs, t-shirts, etc. Send sample and working terms. Include phone number for faster response. Bob Suren 3421 SE Micanopy Ter./ Stuart, Fl./34997.

EXCITABLE UNDERWEAR #2 is out now! With the Queers, Blug, reviews, mindless babblings, and more. Send $1 (or trade) to: PO Box 429115, Cincinnati, OH 45242. Stupid crap with a sense of humor.

SPUNK AS FUCK wants your complete filth. Spunk As Fuck is a video zine set to expose the lifestyle of the perverted, the mentally unstable, the scum, and the general misfits of society. If you want to be part of this venture send your homemade filth to us. You will receive a copy of the finished product at our expense , and your video back if you send the postage...send contributions to Gill and Can Kan at RD. 1 PO Box 1290S Clarendon PA 16313.

THE DAMNED, "promo poster" for 1st 7", New Rose/Help. (original line-up). $10ppd. tubed. Skrewdriver, poster. promo for "All Screwed Up" Lp. $10 ppd. tubed. Unnatural Axe, 7", Tonight We Fight/Three Cord Rock. $10 ppd. Cash or money orders only to D.G. PO Box 46881 Mt. Clemens, MI. 48046. Inquiries SASE.

MEAN SUN " Call It Whatever" 8-song cassette out now! Awesome, heavy, melodic punk! Studio produced, great sound. $5 ppd, $6 foreign, payable to Jason Griffith. Kaboom! records, 210 Longview Drive, Paducah, KY 42001.

CONFLICT BURNING melodic noise 10 song on CD only $6.50. Promoters-we will travel. Send to-Conflict Burning PO Box 121 Clementon NJ 08021. Make checks or money order payable to Larry Halsey.

HEY!I'M MOVING. Where? I don't know. Skinheads, punkers, normals, intelligence, let me know what's up where you're at. Detroit, Chicago, Wherever, write or call. Highly motivated. (517) 872-5124 Nate 6061 Elmwood Rd. Cass City, MI 48726.

STAR WARS/KISS stuff wanted, also Rollings books and spoken word tour shirts, tapes, Undertow gatorade logo shirt, books on veganism, Zero Tolerance cass 7", any book/magazine on Star Wars memorabilia/ collection. Hans J.Demeesterstraat 33, 8800 Roesalare, Belgium. Call 32/51/240154. thanx.

RUINS CAFE #4: Mr. Bill's Temper, Glow Spookies, Anticupid, pen pals ads, reviews, long story, poetry, 50 pages in all, $2.00 ppd US/7 Stamps, $3.00 Canada/$4.00 world/ IRCs. Due to larger issue we've the price change, sorry! Decided to make this a big size issue instead of 2 issues because of the many pals ads sent in, but next issue will be back to $1.00. Please make whatever to Eric Kwan. Nowhere Street Comp. 7" $2 and 2 stamps, Chicago HC comp. 7" $3, Couch Potatoes-Excess 24 song cassette $3, Germs-What God $7.50, Fuck the Bureaucracy 7" $3, Judge live WNYU $9.50, all postpaid USA. Ruins Cafe/POB 3162/Montebello, CA/ 90640.

S.M.D. 9 song 7" Southern California hardcore $3 U.S. $4 world ppd. Comes with lyric sheet. Money order or cash only to Maury Vasquez 8807 Arma St. Pico Rivera, CA. 90660.

NEW GG ALLIN and the Murder Junkies album for sale! LP contains 14 songs and the CD contains 15 songs. These are his most brutal songs ever! Prices for USA are $10 LP, and $14 CD post-paid. Outside USA price is $13 LP, and $16 CD post-paid air mail. Skeeter Rider, 3212 Birchwood Ave., Wyoming, MI., 49548.

GG ALLIN catalog. Contains over 25 different items, no videos! List includes CD's, t-shirts, LP's, tapes, 7"s and more! Please send a .29 cent stamp or IRC for list. Vomitose, 3212 Birchwood Ave., Wyoming, Michigan 49548. I pledge allegiance to disobedience.

ATTENTION ALL HARDCORES!!! Tired of being fucked with on how you're dressed??? This t-shirt says it all!!! "fuck the dress code!!!" Large or XL, black or white specify size and color $10.00USA or $12.00 worldwide PPD kinda whimpy censored version available too! Allow 3 to 4 weeks delivery. Looney Dude Productions PO Box 1563 Koloa, HI. 96756.

FOR SALE (all 7"'s): Underdog; DRI "Violent Pacification"; CH3 "I'll Take My Chances"; GBH "No Survivors"; GBH "Sick Boy"; Neurosis "Empty"; Die Kreuzen "Cows and Beer"; Libido Boyz "Minds Eye"; Dope Guns Fucking Vol 2(gold); 7 Seconds "Skins" (original); Minor Threat "Demos 81" (boot); Killdozer "For Ladies Only" (box set). THD 2020 Seabury Ave. Minneapolis, MN. 55406. Email-jparker@extc.cee.umn.edu

I WILL BUY YOUR NEW OR USED RECORDS! Send a list and for the love of Satan, include your phone number. Bob Suren/ 3421 SE Micanopy Ter./ Stuart, FL 34997

BIG ASS SALE/TRADE LIST! send your list and SASE. Bob Suren/ 3421 SE Micanopy Ter./ Stuart, FL 34997

WANTED: BOTH IGNITION 7"s, any vinyl or decent quality recordings of Moral Crux and Dead Silence, and any info about said bands. I'm also interested in starting punk/ underground music and literature distribution in Atlanta. Please correspond (I reciprocate!). Theo, 29891 Ga. Tech Station, Atlanta, GA 30332.

FAILURE FACE, FLAMING MIDGET, Florida comp7's $3 each or all three and Burrito Records T-Shirt for $12. Outside of US, add $2 per order. Cash or payment to Bob Suren/ 3421 SE Micanopy Ter./ Stuart, FL 34997

BURRITO RECORDS wants to trade with record stores and regular folks. Your list gets mine. Burrito Records/ 3421 SE Micanopy Ter./ Stuart, FL 34997

T-SHIRTS: RORSCHACH, LARM, Anarchus XL only. $6 US, $8 world. Bob Suren/ 3421 SE Micanopy Terrace/ Stuart, FL 34997

OFFICER SENTENCED for groin beatings t-shirt! An actual newspaper article about a cop who whacked some skateboarders in their weenies with his nightstick while singing a perverse version of the Brady Bunch song. $6 US, $8 world Bob/ 3421 SE Micanopy Ter/ Stuart, FL 34997

WANTED!! Violent Children 7", Not So Quiet On The Western Front-LP & insert, MRR back issues 1-8, 11-14, 16, 17, 19, 21, 22, 25, 26, 30-32, 39, 85-86. Contact Tim at (416)549-1278 or 369 Waverly St., Hamilton, Ontario, Canada L8H 6R3.

BANDS: Want cool gig posters but can't afford a Kozik or TAZ? Couldn't get The Pizz or Coop to draw your new 7" cover? Well, don't settle for lame graphics-I draw cool cartoon style art at affordable prices. Flyers, T-shirt design, album covers, etc. Send a buck for samples. Write to: John Hill, 2571 N. Bartlett Ave. lower, Milwaukee, WI 53211. (414)332-5659.

THE KINGDOM OF HEAVEN must be taken by storm: I Will pay good money for live footage of the late Nation Of Ulysses. I answer all letters. Max Soren, 2340 NW 23 St., Miami, FL 33142.

MASTURBATE and then send for my list of over 200 records and tapes. Featuring the best and worst hardcore, punk, metal and rock—from the US, UK, Germany, Italy, etc. Mostly pre-1985. Appendix, Crass, Discharge, Fang, Flux, MDC, OHL, etc. As always nothing over $10! Stamp for list: David, 29 1/2 Morton St., #3-A, New York, NY 10014.

HATING SOCIETY #1/3 $1. This society sucks! So fuck all you losers who can't handle life. Drug free hardcore zine from Germany. Read the anger and see the truth! Wally Young, 10 Eng, CMR 457 Box 1128, APO AE 09033. Fuck hardcore profit makers!

VVV-NEW LOCAL MAG. All kinds of cool shit. Just send A.S.A.S.E. to - VvV c/o Slut Distribution, Vacaville, CA 95696-6434. Get issue #2, 3, or whatever issue is out.

WE ARE NOT ALONE! 19 yr old female & friends seeking correspondence from UFO buffs from all over; particularly NY metro area for possible expeditions to Pine Bush-a "hot spot" in near-upstate. Also into parapsychology, occult and the like. If you have pics, true stories, info, etc., please write to: Luna/932 Hoe Ave. #1c/BX, NY 10459.

CLASSIFIEDS

TRADE SUBPOP 7": Nirvana "Love Buzz", Sonic Youth/Mudhoney (clear), Fugazi (green), Blood Circus (red), L7 (green), Big Chief (white), Lub. Goat (yellow), Unsane (yellow), Unrest (blue), Poison Idea (green), Rev. Heat (blue), Urge Over Kill (Dayglo), Smashing Pumkins (pink), Nirvana/Fluid (green), Painteens (blue), Smoked Sausages. Also: 1st Vertigo, 1st God Bullies, Nirvana/Melvins (blue). Suzi, 20 First St., S.I.N.Y., 10306

20 YR OLD MALE into Rhythm Collision, MTX, Pegboy, SLF, Fuel, Noise Annoys, Clash, etc. looking for pen pals world wide. Write to: Jeff Z: 12340 Rochester #239 W., LA, CA 90025

IN SEARCH OF "Get a Life", "It's Your Move" and "Wait Until Your Father Gets Home" episodes on video tape and old Traci Lords videos and 70's action figures. Send requests/ responses to M.M., PO Box 4785, Largo, MD 20775. I will buy or trade!

AUCTION: CHAOS UK first two 7" first LP plus Just Mere Slaves rare Japanese issue. Varukers "Bloodsuckers" LP send bids to Dave, 45 Somerset Road, Radford, Coventry, CV1 4EG, England.

FOR SALE: ALL ARE ORIGINALS and unplayed. I have many copies of each. Varukers EP 7" $17, Icons of Filth "Filth & Fury" 7" $22, Criminal Class "Fighting the System" 7" $8, Dead Wretched "Conficted" 7" $7, Skeptix Peace Force 7" $6, Self Abuse Soldier 7" $6. Postage $3 then $1. Dave, 45, Somerset Road, Radford, Coventry, CV1 4EG, England.

S.H.A.R.P. SKINHEAD moving to Madison, Wisconsin. Need the information on the organization in Madison and Milwaukee. Penpals wanted to: Bill stoneking, 1401 Leo Street, Saginaw, MI 48603.

70'S & 80'S PUNK singles, EPs. Sex Pistols, Clash, Dead Kennedys, Bauhaus, Stranglers, etc. Importa and domestic. Send for list. Specify interests andd special requests. To: David Jordan, PO Box 161, Davenport, Iowa, 52805.

TEEN ANGST? Ha ha ha, fuck that. I'm getting a mid-life crisis at 21. Desperately seeking punk rock girl, boy, whatever. Into: Fastbacks, Rancid, Gas Huffer, Neurosis, etc. Fay, PO Box 63552, Phoenix, AZ 85082-3552.

RAPE ME MY FRIEND! I still think that Nirvana has not sold out and that punk rock is dead. Looking for people to write to and possibly come visit or be visited in the future. I'm a college student at the ripe old age of 22 and still remember seeing Green River in '87. I'm opinionated and have an ego too big for my town and for my own good. Rich N., 1919 Oak, Spokane, WA 99205

MELVINS STUFF - I need your rare Melvins stuff. I would like to buy it or trade cassette recordings of any singles, flexis, imports, videos, live stuff, bootlegs or compilation tracks. I also need the Clown Alley LP. I already have the basics as well as some cool rare stuff. I will respond. John Schuller, 3104 N. 8th #2, Tacoma, WA 98406.

THE ZINE THAT STINKS...While you're waiting for the response from Snapple regarding the Royal Bust CD and flipping the remote looking for Love Connection, address an envelope to Cheese P'Ox 55211 Portland, OR 97238. Oh yeah, include $1 to help our curd farming expense.

THIRD AGE'S' NEW EP is out now! Buy it if you want to hear introspective, emotional hardcore. Try something new...open up and feel. Four songs. Send $4 in US, $5 world to Third Age, PO Box 903, Little Compton, RI 02837. Thank you.

THE NEW AGE IS HERE, Third Age...music to live by. Open up your hearts enough to care about each other. We all feel the pain of life. Join the labor of love and purchase their new EP for $4 in US, $5 world. Third Age, PO Box 903, Little Compton, RI 02837. Thank you.

HEY YOU! WRITE ME (especially women). Into: guns, alcohol, Halo of Flies, Antiseen, etc..., blaxploitation flicks + soundtracks, gangsta rap, conspiracy and other politically incorrect fun. All will be answered. Matt, 5150 W. Eugie #2052, Glendale, AZ 85304.

LOADS OF MAGS and zines for sale. Send $1 and 2 29¢ stamps for huge list to Herb, 900 Antietam Drive, Hagerstown, MD 21742. Into trading tapes, flyers, Rollins, World's Collide, D.C. bands, writing letters. Will answer all!

THIS IS BRIAN from Burden. We will be touring to West coast in January. Call for stops (817) 335-6401. For demo, stickers, shirts or info write: Brian, 2833 Weisenberger, Ft. Worth, TX 76107. All stuff for trade. For Ironside Distro and Burden booking, write: Rich, 7501 Palmetto Drive Apt. 101, Ft. Worth, TX 76133. Suiciety and Sleeping Body 7" $3 ppd. Free catalog.

FOR TRADE: FEAR "The Record" LP, Operation Ivy "Plea for Peace" 7", Jailcell Recipies "Energy" LP, Blitz 7"ers, Septic Death live 7", Napalm Death "Curse" 7" and more. Wants: Unity 7", Underdog 7", early Dischord, Token Entry 1st LP and more S.E./H.C. stuff. Write Mark, 9 Beechwood Ave., Preston, Lancaster, PR23TL, U.K.. No ripoffs.

NYMPHOS, FREAKS, PUNKETTES, tattooed and pierced dominant women: please call my voice mail at (301) 294-6425 and leave lewd, obscene messages. Leave your phone # for response or send soiled panties, insults, polaroids to M.M., PO Box 4785, Largo, MD 20775.

SOCIAL D-1945 and Mainliner orig. 7"s, mecht mensch, tooth&nail lp, kraut 7"s and more up to trade. wants: Rollins books, old/new SE shirts, star wars shit, kiss dolls and jigsaw puzzle, etc... Hans J.Demeesterstraat 33, 8800 Roesalare, Belgium. Call 32/51/240154. thanx.

BLACK PUNKS! Tired of feeling like you're left out in limbo? If you feel like the ultimate outsider, then drop me a line, I'm in the same boat. Mr. X, 1015 E. 49th, Austin, TX 78751.

TRADE 7": YDI "A Place,: Crucifux "1984," Descendents "Ride," United Mutation "Fugitive," Septic Death "Kichigai," Raw Power, Ignition "Sinker," Ignition "Anger" (orange), 1st Infest, P.H.C. "Vigilante" (grey), Pogo the Clown "Lederhosen," Corrupted Morals Very Small #1, Youth of Today "Eye's" (signed), SFA, "NY," Crucial Youth "Straight," Pagan Babies, Absolution (red), OutBurst (blue), 1st Walkproud (green), Aware. Suzi, 20 First St., S.I.N.Y., 10306.

BUYING USED GUITAR PEDALS: Boss Octaver or Super Chorus, will pay $35 each, Boss Equalizer $40, DOD Classic fuzz $25, Big Muff fuzz $35. Also buying Giger's Necronomicon, $40 or best (on all prices). Jason, 821 Dressler, Rochester, MI 48307.

HELP!! I'm, looking to buy these records: Token Entry's 1st 7", Op Ivy: Plea For Peace (original), Project X (orig.), Rancid 7" and Sick Of It All's 1st on red. Or if you have a list of rarities. Is anyone willing to part with these gems? Please write! Steven, 42 Christine Dr., Shelton, Ct 06484.

BOWEL/RINGWORM demo's, shirts wanted, split-lip shirt, release shirt, whingwell records/shirts wanted, have tons of shit up to trade. Hans J.Demeesterstraat 33, 8800 Roesalare, Belgium. Call 32/51/240154. thanx.

NYC GIRLS help me. Cute 30 YO WM lonely recently divorced, looking for a loyal punk rock girl who can appreciate a decent guy who's into Anarchy sXe, Rollins, Bad Religion, etc. Weight, looks unimportant, also handicap ok! I'm very openminded. Send photos, letters, poetry, rants, etc. to: David Johnsen, 195-12 Station Rd. #2, Bayside NY 11358-3009. All answered-just be sincere.

BORED MALE SEEKS correspondence. Interests include sociology, the occult, poetry, art, gore flicks, and all things grotesque. Into bands like All, Morbid, Angel, Quicksand, Mr. Bungle, Fishbone, Green Day, Monster Magnet, Nausea, etc. Please, write and hell alleviate some of my boredome and anxiety. Hello, Suree. Patrick Martin-574749, Lakeland C.C.C., #1 Alderman Rd., Lakeland FL 33809.

RECORD COLLECTING IS ANAL!

MR. BUNGLE. I want demos, live shows on audio/video, photos, articles, interviews, reviews, promo stuff. I worship Mike Patton, so anything on him I want too. I will pay big bucks for original Bungle demos ($ is no object). Will also trade copy of 1987 demo for other copies. Jack, 2207 Shades Crest, Huntsville, AL 35801. (205) 534-0629. 24-7-365.

RELEASE SHIRT still wanted, Zero tolerance cass 7" wanted, Quiksand 2 song 7" wanted. Have tons of SE records and shirts up to trade, send want-list, or call: 32/51/240154. Hans J.Demeesterstraat 33, 8800 Roesalare, Belgium.

MARCO R. MILLER, Army, Manhattan, Kansas, 1990. Get in touch brother. Peace. Steve B., 518 N. Townsend St. #35, Syracuse, NY 13203.

CLASSIFIEDS

THE FAWN demo-Like Big Black with much cheaper equipment. Four jovial compositions only $2. Those afraid of underpaid postal employees hijacking their envelopes may make checks out to Richard Allen-otherwise mail that concealed cash to 2609 John Milton Dr., Herndon, VA 22071.

TAPE TRADERS! Have thrash/death/little ska/HC/sXe/noise. Looking for person with lots of HC. Your list gets mine. Rich Gols, 6813 W. Foster, Chicago, IL 60656.

SALE/TRADE: Abused: loud & clear 7", A.O.F.: free 7" & give thanks LP (orig.); Cause For Alarm: 7", Freeze: guilty face 7", Minor Threat 1st & 2nd 7", Mob: Stepforward & upset 7"s, Urban Waste: 7"; Accused; Martha Splatterhead 12" (orig.) DYS: brotherhood 12" (x-claim), Second Wind: LP and 400 more. Want: early Big Boys: Violent Children 7"; Major Conflict; Genetic Control E13 7"; Septic Death: crocodile tears 7" and tons more. Write for a huge list: Stefan Korkemeier, Shaluck Str. 11, 33332 Gutersloh, Germany.

GOD IS DEAD! 27 yr old ugly male into true satanism/occultism, dark moods, poetry, and gloomy weather. Musically into punk, gothic, industrial, and death metal. Seeking correspondence with beautiful/ugly femals who share similar interests. Write to: Ian, 734 Ave B, Redondo Beach, CA 90277.

GUESS WHAT? Records has been created three years ago. In France, no independent and organized label is competitive to face the monopoly. Please, labels in US@ and Europe, send us your catalogue and further details about special terms for quantities. We are involving in HC, thrash, and industrial music (records and videos) and we get an important customer's fill. Thanks. Guess What? Records 23 Allee Des Vitterons 26000 Valence France.

OPEN RECORDS-releases: Heresy "live at leeds" $3, Assuck "blindspot" $3.25, Geko "probing..." 7" $2, Geko CD "join..." $10. Prices postpaid in US@. N. America add 35%, world add 60% (airmail). Thanks. Wholesale/dist/set sale list. Send Stamp. Greg PO Box 482 Paoli, PA. 19301 USA.

POLY BAGS: 7" 100/$6, 500/$18, 1000/$33. 12" 50/$6, 200/$18, 500/$33. 10" 15¢ each, 100/$10. 8" square white envelopes 25/$7, 50/$12, 100/$20. Prices ppd. in U$@, N. America add 35%, world add 60% (surface). Thanx. Greg PO Box 482 Paoli, PA. 19301 US@.

HAVE MOB "Upset" 7", C.I.A. 7" & LP, Minor Threat "Filler" 7", "Unsafe" comp 7". Want Admiral first 7", two copies each of early The Ex releases, Rondos "King Kongs" 7", Zowiso "Jogtrot" LP and more. Write Robert, 5 Marygold Walk, Little Chalfont, Amersham, Bucks, UK. Hello to all those I write to.

WANTED! Female produced zines, comix, etc. To sell on stall, sale or return preferably but not necessarily. Also records, tapes, by girls bands to flog. Write Jane, Shag-Stamp, (riot grrl Bradford), c/o 31 Manor Row, Bradford, BD1 4PS, UK.

BEST OFFER on these 7"s: Alcoholics Unanimous "At War" ep #45/400, Bullets For Pussy "Penetration Blvd." 1st press, Creamers "Broken Record" ep (red), Dope, Guns, Fucking #4, Halo of Flies "Richies Dog" ep, Helmet "Born Annoying", Melvins/Mudhoney split #126/500, Melvins/Steel Pole split (green), Neurosis "Aberration" ep, Pussy Galore/Tad split, System "Is Murder" ep, U-Men "Solid Action". More Send offers to Jack, 1231 Nan Street Manasquan, NJ. 08736.

PILIPINOS! Asian cousins and other non-paternalistic friends contribute material for new zine about being brown in an all-white punk scene. I know you're out there somewhere. Pictures, poems, and prose about being Pinoy are perfect. Send them to: CN, Sodapop, TESC CAB 320, Olympia, WA. 98505.

"I THINK I could alter the frame of things in my agony. I think I could break the system with my heart. I think, in my convulsion, the skies would break." And here I sit writing this fuckin' ad. I'm real, are you? I'm some fuckin' lonely teenage punk rock art school girl. Slightly in need of saving. I dig old Rollins shit, looking at the sky, polishing my combat boots. I'd love to travel across this country, anywhere this coming summer. Any one real out there? Please write. Love, Rachel. 1330 Pine Street Apt. 402B Philadelphia, PA. 19107.

ATTENTION ALL: Beet records is looking for bands to play on a Descendents tribute album. If your band wants to play on it, write to Beet Records at 6271 Madeline St. #167, San Diego, CA. 92115.

SALE VINYL-X-Ray Spex demos and live $30-Jane's Addiction red live '91 $20 CD $20 Jane's poster $5—S.O.I.A. Revelation 3 7" $25—Tad 8Way Santa out of print cover $20CD—Mudhoney purple 7" S.P. 44 $8—autographed Smashing Pumpkins s.p. 90 $10—Telescopes Boot $25—send cash or best offer. Will trade for pil boots/rarities. Write Box 1287 Annandale, NY. 12504.

FREE PUNK rock catalogue. Inbred Records (distrubtion, t-shirts, and stuff). Rad punk rock goodies at shit cheap prices. Stuff from Victory, Catheter-Assembly, THD, Allied, Lookout, Flipside, Shredder, Alternative Tentacles, Dr. Strange, Wrong Records, Vinyl Communications, Sympathy, Empty, Broken, Amity, Hell Yeah, Kirbdog, Jade Tree, Mordam, Burrito. Write Inbred Reocrds, 2704 Hunt Club Lane. Orlando, FL. 32826.

HEY I MOVED! Any psychobillies, surfdogs, gearheads, punks, dweebs, geeks, or weirdos-if you wrote before the letter probably never got to me-blame my ex-roommate (what a square!). Please write me, esp. those in NOLA! Meteors, S.C.O.T.S., New Bomb Turks, Rev. Horton Heat, Man or Astroman?, Estrus Records-I love it all! Andrea Lauritzen, 2518 Magazine Street, New Orleans, LA. 70130.

WANTED ALL NOFX stuff: eps, lps, bootlegs, compilations, livetapes, t-shirts... send your list to: Frejnik Frank, 10 Allee de la Lavande, 42650 St Jean Bonnefonds, France.

LOOKING FOR rare/unreleased/bootleg Belly! Let's work something out or I have boot tapes of Iggy, Belly, Thunders, GG, Shadow Project, etc. for trade! Chris Laurence, 1404 Leader Dr., Killeen, Tx. 76542. GG will return, love you Dino! Suckers!

PATCHES $3.50 each post-paid!!! Misfits, Exploited, Black Flag, MDC, Fear, Crumbsuckers, Nitzer-ebb, 7-Seconds, Cows, OpIV, KMFDM, Aggression, Crass, Discharge, Skulls, Bolt Thrower, Oi!, NIN, Skinny Puppy, Damned, Ramones, Ministry, Anti-Pasti, 2-Tone, Madness, Specials, send $3.50 each patch to: Jeff Hill 1186 S. Diamond Bar Blvd. #106, Diamond Bar, CA. 91765. (714) 449-3229 call or write for your free, complete catalog.

STICKERS $1.00 each post-paid!!! Misfits, Exploited, Black Flag, MDC, Fear, Crumbsuckers, Nitzer-ebb, 7-Seconds, Cows, OPIV, KMFDM, Agression, Crass, Discharge, Skulls, Bolt Thrower, Oi!, NIN, Skinny Puppy, Damned, Ramones, Ministry, Anti-Pasti, 2-Tone, Madness, Specials, send $1.00 each sticker to Jeff 1186 S. Diamond Bar Blvd. #106, Diamond Bar CA. 91765. (714) 449-3229 call or write for your free, complete catalog.

T-SHIRTS $13.50 each shirt post-paid to: Jeff Hill 1186 S. Diamond Bar Blvd. #106, Diamond Bar, CA. 91765. (714) 449-3229 Call or write for your free, complete catalog. Official Hooligan, Maltese Cross, Dr. Marthens. Blitz, 2-Tone If you don't dance, Dance Craze, Specials Skank, Last Resort, Too Much Pressure, Skank Lic to Ska, Toasters, Crass, Sex Pistols, Anarchy, OPIV, Black Flag.

TEXAS RECORDS for trade/sale. Hugh Beaumont experience, Huns, Inserts, Hates, Vomit Pigs, Skunks, Really Red, Crings, Bloodstains, Hot Klub, et.. Some of the stuff I'm taking in trade these days is easy to find. Give a call! Axis, Box 33033, Austin, TX 78764-0033. (512)445-6423.

S-WESTERN PA - I need cool people to hang out and correspond with. I'm sXe, into Strife, Endpoint, etc...X Break Free X fanzine underway. Send photos, HC scene reports, editorials and interviews. Contributing=free zine. Write to Chad R., PO Box 153, Allison, PA 15413.

CRASS, CONFLICT, Poison Girls, The Mob, Zoundz, Apostles, Anti-Sect, Flux of Pink Indians, The Epileptics, Alternative TV, Poison Idea, Icons of Filth, The Ruts, The Jamm, The Subhumans, The Omega Tribe, records/tapes. $1 for catalog to BBP, 90 Grange Dr, Swindon, Wiltshire, SN3 4LD, England.

CALLING ALL CREATURES of darkness! 27 yr old, Satanic, evil, sadistic, and ugly as fuck male seeks genuinely evil females to correspond with. Into true Satanism, occult books/movies, cats, GG Allin, self mutilation, masturbation, coffee, punk, gothic, death/doom metal, and most other things dealing with the dartk side of life. Write to Ian, 734 Ave B, Redondo Beach, CA 90277. To all Jesus lovers, phony occultists, and anyone who abuses animals or children—go fucking die!

CLASSIFIEDS

20 YEAR OLD caged in this world's darkness wishes to dance with your soul. Into, bondage, foreplay, magic, music, ethereal poetry, night and spiritual energy. I seek not the sick, only those who feel miwunderstood and cast out as I have been . Show me shadows, and I shall bare my twisted thoughts... Geoffrey Gieck POB 8200-91473 Florence, AZ 85232

I AM WORKING on a Sci-Fi-Fantasy-Horror-Punk type fanzine and need lots of contributions (book and comic reviews, pictures, short stories, movie reviews, and anything else that might pertain). All contributions will get a free copy of the zine. Gumballs #13 is out now so send a stamp. Jeff Gumballs, 2014 Douglas Ave, Clearwater, FL 34615-1113

HEY PUNK! Help me out. I need/want the following crap to make my life complete: ANY Dolemite—RudyRayMoore—70's black action stuff. Any Pillsbury Doughboy stuff. Cool "bad" movie posters. Any info on that Tor Johnson model kit. Any Gainesvill Fla punk rock pictures. Thanks. Scott, 560D, Goldsboro Rd NE, Atlanta, GA 30307.

19 YEAR OLD male seeks correspondence from intelligent, open-minded individuals. Music preference—Dead Kennedys or anything by Jello Biafra, Bad Religion, Sex Pistols, Ramones, etc. Kevin Cloar, 3116 Lynn St, Union City TN 38261.

GODLESS-"Who's in Control?"LP out now! Songs of Portland-style punk/hardcore only $6 ppd-U.S./$8-world (surface). Resist-"The Road to Freedom..." 8 song cassette (6 studio/2 live) All new! $3 ppd U.S./$4 ppd world (surface). Resist "Ignorance is Bliss" LP out soon, new Godless LP out spring '94.Resist/Godless c/o Ward Young 3206 se Rex St, Portland, OR 97202.

CONSTIPATED? Then get the zine that relieves you of the given shits from life. Send $1 or just a letter for #3 to Scab Zine, POB 925, Alief, TX 77411-0925. Bands, editors, we do reviews and ads are free!

SNUFF FILMS! Now that I have your attention, Engine fanzine is looking for stories and how-to-tips on and about pranks you have pulled, from the political to the pointless. All stories will be used in an upcoming "pranks" issue, and all who contribute get a free copy of course. Up with the downstroke! Engine PO Box 640928, San Francisco, CA 94164-0928.

FOR SALE: DYS "Brotherhood" LP $35. Misfits "Hatebreeders" LP $20, Misfits "4 Hits from Hell" 7" $6, Misfits "Evilive" LP $4, Samhain "Unholy Passion" 12" $15, Fluid "Tin Top Toy" $5. Nirvana "Sliver" 12" $6, Nuisance "Confusion Hill" LP $3 (brand new). Send cash or money order to Jared Edgin, 1201 NE 6, Moore, OK 73160. Add $1 for postage.

DRESH, NEW FRENCH Punk/HC fanzine is looking for news and contacts about all bands, labels, movement...Communication not isolation! So write soon to: Carrier Bruno, 64 Av. jean Moulin, 75014 Paris, France. Assured answers and exchange. Thanx and stay free!!

LONELY PUNK BOY, 16, into industrial and goth looking for punk girls to correspond with and eventually meet. All letters will be answered. Your photo gets mine. Write to Ben, 3811 Fairlington Dr, Columbus, OH 43220.

HOMO DYKE FAGGOT FREAKS... Fuh Cole #5 is out Now!!! 40 pages plus a minimag! Send $3 for 1 or $5 for #'s 3&4. Feel the alienation...feel the connection. This ain't Kansas no more. Dave 3540 N Oakland #5, Milwaukee, WI 53211.

ARE YOU HOMO & LONELY? I'm starting a personals column for Fuh Cole #5, so if you wanna meet that special faggot dyke punk freak from around the block or across the country, write an ad and send it in. They're free. Yes, Free!!! Do it. .Dave 3540 N Oakland #5, Milwaukee, WI 53211.

PLEASE HELP ME! I'm trying to move to the S.F. area in Dec. '93. I'm 22 yr. old; import/export merchant (true punk rock job!) and am in need of a place to work. If anybody has any idea please write me; and yes, I know that this sounds naive. I'm into Neurosis and Humanity, Love and fresh air. Thanks for yoiur time and efforts. Unitl Dec. 8th please write to: Oliver Knopp, Sterner Strasse 3, D-53545, Linz am Rhein, Germany.

NICE PUNKS UNITE! Read our little zine and become nice. It's 30 pages and you only have to send us some postage. Hercules Metal Jacket zine is pretty rad. H.M.J., klokkemakerstr. 14, 5855 BZ Well (1), The Netherlands. Tralalala.

DISSIDENT INTELLECTUALS-I want to hear from you. Literature fiends, philosophy freaks, poetry junkies. Anyone loveless, godless, gothic, suicidal, erotic, exotic, bored, lonely, lost, curious, enlightened, whatever. Write and tell me what you're into, I'll write back. I thrive on correspondence, I need all the mail I can get. Andy, Box 1340, 3690 East Ave., Rochester, New York, 14618.

2 LOUD OBNOXIOUS, drunk anarchist f/punx in Boston, seek similar for correspondence or to hang out. We're into piercings, tattoos, beer, travel, music (Crass, Ministry, Subhumans, Misfits-Ska, Hardcore, etc.) and people who dont front. Write: Merry & Shannon, 1534 Commonwealth Ave. #1, Brighton, MA 02135.

LOOKING FOR EUROPEANS to trade LP's and CD's with. Write to: R.M.E., 6141 Ridge Ave., Phila, PA 19128.

I'M TIRED of city life. Looking for a nice country environment with in-expensive housing. College community OK. Anyone out there can point me the way? Please write. David McKenzie, 339 Chestnut St., Kearny, NJ 07032. (201)955-0638.

JUST OUT! The new issue of (Almost) Nothing But Record Reviews with a free cassette of a radio sex interview. Plus "Attack of the Killer Bisexuals," video, record & tape reviews galore. $2 from NBRR, PO Box 137-M, Prince Street Station, New York NY 10012.

31 YEAR OLD GAY MAN who is intelligent, masculine, and has a very warm personality is looking for a boyfriend who is also intelligent, reasonably cute, and has a gentle personality. Write today to: PO Box 80561, Lansing, MI 48908.

VERT SKATERS: Send anything (photos, stories, ramp locations, etc.) for vert/punk zine. Help keep vert alive! Derrick Jones, MTSU Box 9881, Murfreesboro, TN 37132. No rave trash wanted!

WANTED: SOCIAL DISTORTION - 1945, Mommy's Little Monster, any 7", 10", 12", boots, comps, videos. Desperate, please help. Everything wanted. Top dollar paid. Send list. Also, Plasmatics - Coup D'Etat. Steve B., 518 N. Townsend St. #35, Syracuse, NY 13203.

LIKE TO TRAVEL WITH NO MONEY? The World For Free is a travel organization that helps people share houses and apartments with others— all over the world. You can get information and a membership application for a long stamped self-addressed envelope to: The World For Free, PO Box 137-M, Prince St. Sta, New York NY 10012.

PUNK AND HARDCORE IN FINLAND 1982-93 sampler w/ Lama, Anti-Cimex, Rattus, TK, Kaaos, Bastards, Maho Neitsyt, Unborn-SF, KTMK, Pelle Miljoona, WDM, Tampere SS & Riistetyt. 140 minutes in color, VHS pal, high quality videotape, US $30 airmail ppd everywhere (only cash please) & very fast service!!! MM Tapes, PO Box 174, SF-11101 Riihimaki, Finland.

TRADE/ SALE (ALL ORIGINALS, no bullshit!): The Queers 7", The Mad "Fried Egg" 7", Social Unrest "Making Room for Youth" 7", Shattered Faith "I Love America" 7", Bad Religion "Unknown" LP, SOA "No Policy" 7", La Peste "Better Off Dead" 7", Panics "Wanna Kill My Mom" 7", Septic Death "Burial" 7", Artificial Peace/ Exiled 7", Vox Pop "Just Like Yer Mom" 7", Deep Wound 7" etc etc. Tons more all around the world! Massive catalog for $1/ IRC. Write to A.A.R. c/o Juuka, PO Box 174, SF-11101 Riihimaki, Finland.

WANTS (ORIGINAL 1ST PRESSINGS only!): Vomit Pigs 7", NCM7"s, Features 7"s, Cock Sparrer "Runnin' Riot" 7" (demo w/ PS), Subhumans "Sickoids" 7", "Expo Hurts Everyone" comp 7", Fear 1st 7", Wayne County "Max's Kansas City" 7", DOA "Right To Be Wild" 7" (Sudden Death), White SS "Mercy Killing" 7", Cool Ghoul "Facist" 7", Soft Boys "Wanna Destroy You" 7", Fullham Furies "These Boots" 7", Naked Raygun "Flammable Solid" 7", Huns "Busy Kids", "Are We Too Late for the Trend" comp LP, "Bud Luxford Presents" comp LPs, Newtown Neurotics 1st 7", Fresh Color all, etc, etc. 70's & early 80's punk rock from all around the world! Write to A.A.R. c/o Jukka, PO Box 174, SF-11101 Riihimaki, Finland.

ITALIAN ROCK MGM for bands. Send us demo/lp/cd, bio, request and us $ 20 for your promotion in Italy, Germany, Austria and Switzerland! Don't waste time, guaranteed answer. SAA MGM, 32 Viale Brianza, 20127 Milano, Italy.

CLASSIFIEDS

SAN DIEGO! HELP! Goth/ punk couple moving to area January '94. Need info on new scenes, music, bondage and D/S oeg. Also vampire role-playing games soon to/ or currently running! Send info to Grendel & Mistress, 931 Hill St. #21, Eureka, CA 95501.

TIRED OF GETTING RIPPED off by lame-ass record companies? Here's a deal for you! Two, yes two, cool 7"s for $3!! Can you believe it? You'll get Caustic Soda's "Subtle Change" and Young Turk's "Devil's Child" both for only $3! Send M.O. or cash to Rainforest Records, 8855 SW Holly Lane Ste. 110, Wilsonville, OR 97070.

COLUMBIA PUNK/HC. I like to trade with anyone interested in Spanish stuff. I have La Pestilencia 2nd lp, Atoxxxico lp, Xenophobia lp, Sedicion 2nd lp, r.d.t. 7". I also have more stuff from Brasil. Send tradelist to Jairo Molina, 200 Mountain Ave #56, Malden, MA 02148, USA.

ATTENTION PIRATE RADIO operators!! Iguana Trifle Recordings is offering free cd's to pirate radio operators interested. The cd is the latest release of chicago's thickest band The Hidden 'Stop. I'm bleeding'. Send QSL card and adress to Iguana Trifle recordings, POBox 517, Algonquin, IL 60102, USA. ITR supports free radio 100%.

ALEX SCHIAVI extraordinary experimentale guitar. Available: 'the budapest concerts', 'eclipse of reason', 'musica futurista', 'inferno' (also on cd). Each lp is us $ 15 ppd, cd is $ 20 ppd. Don't waste time, hear this! Alex Schiavi music, Viale Suzzani, 1-20612 Milano, Italy.

PLEASE CHECK OUT our list of stuff, mostly 7"s, rare punk/indie stuff. Just drop us a line and our list will get out to you. GG Allin, Judge, DOA, Misfits, Ramones, Germs, Danzig, Helmut, Sugar, Big Boys, Rhythm Collision, as well as zines and tapes, etc. Andorra Records, POBox 3021, Montebello, CA 90640, USA. Foreign orders please enclose IRC.

TRADE ONLY: Antisect 7", Macabre 7", Bullshit Detector 1 & 2, V/A Anglican Scrape flexi, SNFU-Quincy 7", DOA-Triumph boot 7", Misery-Blindead 7", IOF 7" & lp's, Psychic TV-pagan day, Snuff-live lp, Heart Attack-Keep Yr Distance. Wanted: SOB-Don't be a swindle, Pandemonium 7"s, V/A Empty skulls vol.2, V/A last punk Osaka, Gause-Fuck Heads/Equalizing Distort. Sean, 48 Ingram St, Springfield, Wigan, WN67NE, UK.

1ST INTERNATIONAL Jimi Hendrix contest for all guitarists. The six winners will receive a recording contract for a cd. Send cassette (original music), bio and pic, plus us $ 40 to Jimi Hendrix Int'l prize, Alex Schiavi music, Viale Suzzani, 1-20612 Milano, Italy.

LE EROTICA. We buy and sell female written used books of erotica esp. for women. For free catalog or something to sell write to; Femme Fatale Records, POBox 421, Maynard, MA 01754-0421, USA.

PISSED IN A JAR LATELY? Next time pass the test! Most potent golden seal root extraxt available. Don't take a chance with low-potency, mass-manifactured capsules that cost too much. Send $ 10 ppd to: Top Shelf Nutrition, 119 College Ave, Lancaster, PA 17603, USA.

MR. BUNGLE IS GRAND! I want you people to write me only if you like Mr. Bungle. If anyone has anything to trade or sell to me relating to Mr. Bungle you especially have to write. I'll take anything. Stephanie, 125 Hicks street, Henderson, KY 42420, USA.

ANARCHISTS AGAINST VIOLENCE. New forming underground think tank. Seeks members and contributors for zine about absolute tolerance, non-violence, and anarchist solutions for social problems. We want your opinions, ideas, support and involvement. You can also send us a one dollar love gift if you like to help us off the ground. Besides Oral Roberts will kill you if you don't. Anarchists against violence, POBox 39297, Louisville, KY 40232, USA.

ATTENTION TOURING BANDS: willing to drive/roadie bands in exchange for small fee. Arrive west coast after november. Also need extra people to fund equal share gas: San Diego - Cabo San Lucas, round trip min. $ 30. Write to Marcus, 446 Fairford Ct., Severna Park, MD 21146. (410) 647 7650.

WE BUY AND SELL punk/post punk records of female bands or vocals (eg. X-Ray Spex, Penetration). For free catalog or something to sell write to: Femme Fatale Records, POBox 421, Maynard, MA 01754-0421, USA.

ATTENTION BANDS and photo collectors: I have tons of pictures of tons of bands. I love photography and want bands & people to see some of my shots. Bands write, chances are high that I've taken pictures of you when you played in my area. Bands include Dayton xxxfest, Born Against, Vine, Seaweed, Engage, 8 Bark, Tree People, Current, Alice Donut, Buzzoven, the list goes on forever. Pictures are yours for the costs of shipping and paper. Trades also possible. Bill Sprague, 516 McCourtie, Kalamazoo, MI 49008, USA.

OI!/PUNK/HC RECORDS for sale. 12", 7", cassettes, some new, some old, some rare, some not. About 180 titles, low prices. Send for list. Will trade for good grind and stench. Jim Valentino, 101 Brentmoor rd, E. Hartford, CT 06118, USA. P.S. purching MRR's back issues cheao, need space. Send for list.

JAPANESE TV-SHOWS WANTED. Kamen Rider, Ultra 7, Goltan Jar. All around Masked Rider etc. I can watch NTSC but only tape PAL in return. Toys of these shows also wanted. Loose Combat Joe figures and uniforms are desperately sought, can trade. Sean, 48 Ingram St, Springfield, Wigan, WN67NE, UK.

REWARD FOR PICTURES of punks in pnties (or less). Also collecting photos of waifs and bikini denizens (any sex) to brighten up my dreary room. Be daring, send anything to Robyn, 99F Main St. # 118, Stoneham, MA 02180, USA.

TAPE CLASSIFIEDS

40 WORDS $2CASH ONLY!!!

REAL KIDS, Bristols, Classic Ruins, Unnatural Axe, Volcano Suns, Two Saints, Prime Movers, Outlets, Nervous Eaters, Voodoo Dolls, Slaves, Tom Dickie and the Desires, Eels, Underachievers, Queers, Dawgs, Rubber Rodeo, Stains, Wrecking Crew, Bound and Gagged, Mung, Gorehounds, Big Meat Hammer, The Balls, Groinoids, Accidents, Organ Donors, Rising Suns, and many more. Get on our mailing list now! Warning: Some tapes contain unsuitable language and offensive gestures. Boston Archives, PO Box 232, Newton, MA 02165, USA.

ATTN BANDS: SEND us 2 songs for our tape comilation. We'll send you a copy if you make it. Playloud Records, 633 W. Lafayette St., Norristown, PA 19401.

VIDEOS FOR TRADE. Clash, Iggy, Buzzcocks, Death in June, Boredoms, Etc. Very interested in old school punk ('77). Lacy, 469 W. Forest #2, Detroit, MI. 48201-1205.

PUNK. GRUNGE, GRRRLS Metal, Unclassifiables... We want to buy your videos of you butt naked and ge~ting off by yourself or with friends any way you like it. Pays $60 for each genuine, start to finish orgasm taped. Up to $600. Be Wild and Real! Prompt response promised. Send VHS/8mm tapes to: MacLean Jameson, PO Box 191544, San Francisco, CA 94119

SCREECHING WEASEL, OPERATION IVY, Downfall, Basic Radio, Crimpshrine, Fifteen, Rancid, Tilt, Queers, MTX, Cringer, Jawbreaker, Samiam, Green Day, Descendents, All, Big Drill Car, Lemonheads, No FX, Sweet Baby and many more live or demos. Send a SASE for complete list to Jason Duncan, 507 Windridge Circle, Inman, SC 29349.

DANCE CLEOPATRA 5 song ska demo with booklet. Three US dollars ppd. Get it! Dance Cleopatra, Tweede Helmersstraat 113 (1 hoog), 1053 CG Amsterdam, Holland

VIDEO TRADERS UNITE: I have Alice Donut/ Artless/ Biafra/ NOFX/ Screeching Weasel/ Karen Black/ NoMeansNo/ Green Day/ Bad Religion/ Mummies/ Mr. Bungle/ Zorn/ Op Ivy/ Mudhoney/ SNFU/ Crucifucks/ Skankin Pickle and lots more. I want: A.P.P.L.E./ Crass/ Alice Donut/ Bongwater/ Karen Finley/ Ginsber/ Burroughs/ Citizen Fish/ Kramer/ NOFX at ABC No RIO spring of 92, send me your lists. AVR, Box H, Sunset Dr., Shenorock, NY 10587.

FREE TAPES!! Get the 47 minute Mote tape by sending two stamps or some other cool stuff to 1549 Willow Court. Santa Cruz, CA 95062. Shirts are available for around $2.00 cash or stamps. "Bite me, it's fun."

"HEY! I'M LOOKING FOR cool people to write to and maybe trade tapes with. Into death metal, hardcore, punk, industrial, experimental, jazz and lots more. Write me! Josh, 15 Lila St., Smith Falls, Ontario, Canada K7A 2X2"

TAPE CLASSIFIEDS

40 WORDS $2CASH ONLY!!!!

TRADE NOT BUY, if you look to trade some stuff from your part of the world and you're interested about the Canadian HC bands (known & unknown) contact me because I have a big list of bands for trade with you (I also have a big list of international bands). It's all for trade on cass/tape. Yves Berthiavme, PO Box 66025, Quebec, PQ, G1R 1P8, Canada.

GG ALLIN VIDEOS: Terror in America 1993 shows. See GG & the Murder Junkies' last tour. Raw, brutal, rough & bloody. The most violent tour ever. GG may be gone but he will live on forever as the rock & roll terrorist. Also 1993 tour t-shirts. Write Merle Allin, 214 E. 24th St. #2H, New York, NY 10010. Call (212) 889-8334. $1 for large list.

MOTHERFUCKERS FOR SALE:Greatest Shits 12 song cassette-$5 Loser Klub (High Quality) T-shirt White on Black $10Combos for $13- Stickers Free with S.A.S.E. Finest Banned posters-$3- Second Cuming 20 song cassette-$5-Young Moms In Tight Jeans 7"-$3 All Items Are Postpaid.Send $$$ to " M.F.'s 4765 S. 26 st. Milwaukee, WI. 53221

LOOKING FOR FRIENDLY live/audio tape traders. I've only been trading for a couple months, but I've got some cool stuff. My interests include Embrace, 411, The Dicks, Heroin, Spitboy, Superchunk, Citizen's Arrest, Sinead, Rites, Burn...anything! Just send you list and I'll send mine. Thanks. Mike Garber, PO Box 24933, Omaha, NE 68124, USA. No record lists please.

VIDEOS - looking for any shows/videos from: Sugarcubes, JohnHenryWest, Minutemen, Pixies, Tiger Trap, Slant 6, Bratmobile, Vine, RLT/SOT, Tsunami, Sunspring, Firehose. Great list for trade: Robert T Nanna, URH292 Garner, 201 E. Gregory Dr., Champaign, IL 61820-6682.

I DON'T WANT YER VINYL...Just a taped copy of Peter & The T-Tube Babies "Punk Pissed & Proud" (?) — Been looking for years. I'll gladly send tape & postage. Genauso fur euch Deutscher...Ich mochte Razzia (besonders), Tote Hose, Chaos Z, Slime, Tarnfarbe, usw.— Kevin Lane, 1124 Rue Governer Nicholls #8, New Orleans, LA 70116.

SHOCKING UNDERGROUND VIDEO!!! Outrageous sleaze and horror from around the world! Wildest stuff available including hours of Traci Lords and GG Allin! Send $1.00 for catalog. Bill Blanchette, Box 19333, W.P.B., FL 33416-9333.

VIDEOS: Rage Against The Machine, Mighty Mighty Bosstones, Fudge Tunnel, Tool, Rocket From The Crypt, Jesus Lizard, Velocity Girl, Belly, Soul Asylum, Superchunk, Sonic Youth, Curve, Dinosaur Jr., Primus, All, Green Day, Teenage Fanclub, Wool, Burn, Television, Gorilla Biscuits, Cathedral, NoFX, Boredoms, & tons more. Over 2,000 shows. SASE to Dan, P.O. Box 8421, Philadelphia, PH 19101.

HOWARD STERN wanted. Especially videos from "The Howard Stern Show" and E! Entertainment. Also any other video, audio or other promo stuff to do with the Howard Stern tv or radio show. Patrick, 68250 Club Circle Drive, DHS, CA 92240

SOME SICK SHIT! I'm looking for material for a cass. comp. featuring the best in bad taste. Music, pranks, bodily functions, anything! If it's funny and offensive, I want it! Send tapes to: Intercourse Records, PO Box 366, Intercourse, PA. 17534.

VIDEOS AVAILABLE on all world systems! Current 93, Mummies, Beastie Boys, Gorilla Biscuits, Didjits, Pavement, Agnostic Front, NoFX, Dickies, Operation Ivy, Cosmic Psychos, Porno For Pyros, Bikini Kill, Dinosaur Jr., Exploited, GG '93, GBH, L-7, Cromags, Discharge, New Bomb Turks, Rage Against The Machine. Over 2,000 shows. Send $1. for Big List: P. Demattia 8 Haddon Road Hewitt, NJ. 07421-2329 USA (201) 853-4420.

VIDEO: IF YOU WANT D.C. Check with me! Bikini Kill, Circus Lupus, Embrace, G.I., Gray Matter, Holy Rollers, Hoover, Ignition, Iron Cross, Kingface, Marginal Man, Minor Threat, Rites of Spring, Scream, Severin, Soulside, Tsunami, Unrest, Velocity Girl + more Send large SASE: Joe Hunter, P.O. Box 671273, Dallas, TX 75367. Prank phone call tapes, who's got 'em? Get in touch as I'll give out free shows (and free love) for your trouble.

DAGGER TAPES presents 60 min. Mindmelt compilation "Acid Rain" featuring Sanity Assassins-Headsprint-Bob Evans-St. Johnny and more. $3.00 cash only. Dagger Tapes, P.O. Box 380152, East Hartford Ct. 06138-0152.

BANDS NEEDED FOR COMPILATION tapes!!! Send stuff-records, demos, practice tapes, spoken words, flatulations, whatever, to Shazam! at 1043 E. Gorham, Madison, WI 53703. Contributors will receive copies! Keep D.I.Y. alive! Send stuff now! Oh yeah...by the way...thanks!

BOOTS-$4-At least 60 mins, or $1 off-Fugazi 4/92-Cure 5/92-Breeders CBGB 10/92 40mins-Police '83-Janes Addiction (various dates-write) PIL various-write or send money and see. Rollins CBGB 4/92-X-Ray Spex NY '78 (30 mins)-Telescopes '89. Write Box 1287 Annandale, NY. 12504.

VIDEOS: Quicksand, Inside Out, Juliana Hatfield, Rage Against The Machine, Melvins, Jesus Lizard, Gorilla Biscuits, White Zombie, Beastie Boys, Sonic Youth, Belly, Samiam, Jawbox, Helmet, Muffs, Tool, Primus, Fudge Tunnel, Voivod, Cathedral, Superchunk, Burn, Skinny Puppy, Dinosaur Jr., Ween, Curve, Alice Donut, Citizen Fish, Digible Planets, Cypress Hill, Neurosis, Smashing Pumpkins, Babes in Toyland, Laughing Hyenas, Hole, Godflesh, Boredoms, Sisters of Mercy, and tons more. Send $1 for huge list. Dan PO Box 8421 Phila., PA. 19101.

I'M LOOKING FOR THE Mecht Mensch demo tape, any Mentally Ill demos, Fiends (CA), DDT (CA), Rotters (CA), Stoned (?), Vertical Slit (OH), X-Conz (FL), Mysfitz (FL), Pagans (OH), demos as well. I can do tapes of lots of older and recent Aussie punk. Write to P.O. Box 728, Darlinghurst, NSW 2010, Australia.

VIDEO: BEAT HAPPENING, Black Train Jack, Born Against, Citizen Fish, Cows, Crucial Youth, Devo, Didjits, Drive Like Jehu, Ice Cube, Jon Spencer's Blues Explosion, L7, Melvins, Mighty Mighty Bosstones, Minutemen, Mr. Bungle, Mudhoney, Muffs, Mummies + more. Large SASE: Joe Hunter, P.O. Box 671273, Dallas, TX 75367.

FREE DEMOS!! Timescape Zero (hardcore) or Shroud (noisecore) or both. Send one tape (no plastic casing, just tape) per band and 4 stamps per tape and I'll send you the cassette cover w/lyrics. Viola...free demos! Enclose one stamp for Timescape Newsletter (if you like). Send to: PO Box 820407 South Florida, FL 33082-0407. Sorry, no overseas.

VIDEOS! Into Another, Ramones '93, New Bomb Turks, Supertouch, Madball, Death In June, Current93, Pennywise, Didgits, GG'93, Mummies, NOFX, Rage Against, Bikini Kill, Seven Year Bitch, L-7, Operation Ivy, Shelter, Porno For Pyros, Pavement, Biohazard, Yuppiside, Born Against, Down By Law, Buttholes'93, Over 2000 shows. $1 gets big list. Demattia 8 Haddon Rd. Hewitt, NJ 07421-2329 phone: 201-853-4420.

VIDEO: NEGATIVE APPROACH, NoMeansNo, Parliament/Funkadelic, Pitchfork, Pixies, Ramones, Rocket From the Crypt, Rollins, Seven Seconds, Sonic Youth, SunRa, Superchunk, Verbal Assault, Victim's Family, White Zombie, John Zorn + more. Large SASE: Joe Hunter, P.O. Box 671273, Dallas, TX 75367.

VIDEO: IF YOU FILM IN YOUR AREA (or know someone who does) get in touch! Looking for Bikini Kill, Black Train Jack, Boredoms, Cupid Car Club, Fastbacks, 5-8, Luscious Jackson, Onyx, Rocket From the Crypt, Scream, Shudder to Think, Unrest, Velocity Girl, Ween, Wool + others. Joe Hunter, P.O. Box 671273, Dallas, TX 75367. Is anyone besides me praying for a Coney Hatch reunion in '93? Bring it on!

"LIVE IN ITALY" VIDEO (PAL): Agnostic Front '93, G.B. '91, All '90, Badtrip '92, Brutal Truth '93, Cromags '91, Down By Law '92, Endpoint '92, L7 '92, Mmbosstones '92, Murphy's Law '92, MDC '88/'92, NOFX '92/'93, Pennywise '92, SOIA '92, YOT '89, etc. Luca Evangelista, V. Modignani #109, 20161 Milano, Italy.

WANTED: (VIDEOS) TVclips, bootlegs, MTV stuff, Japanese TV, etc. Faves include: Butthole Surfers, G.G. Allin, Alien Sex Fiend, White Zombie, Pantera, Angel, Ramones, Lenny Kravitz, Soul Asylum, Genitorturers, Stone Temple Pilots - Also interested in Metallica concert photos (off stage/on stage) with Cliff Burton - will buy or trade. Darren Schulte, 1019 Willot Rd., St. Peters, MO 63376

VIDEOS: RAGE AGAINST THE MACHINE, Quicksand, Smashing Punpkins, Tool, Burn, Inside Out, Green Day, Jesus Lizard, Melvins, Gorilla Biscuits, Rollins Band, Farside, Supertouch, Velocity Girl, Shelter, Jawbox, Shudder To Think, Operation Ivy, All, Fugazi, Pearl Jam, Mother Love Bone, Superchunk, Dinosaur Jr., Sugar, Pixies + tons more. Send $1 for huge list to: Dan, PO Box 8421, Philadelphia, PA 19101.

VIDEOS FOR SALE OR TRADE: 1000 shows. GG, Dwarves, Jesus Lizard, Bad Religion, Fugazi, Rollins, Agnostic Front, Pearl Jam, Descendents, Helmet, Nirvana, Babes In Toyland, Muffs, Sonic Youth, Nick Cave, Danzig, Misfits, Ramones, Mummies, Shonen Knife, L7, Fear, Beasties, Janes, Carcass & many, many more. Write Merle Allin, 214 E. 24th St. #2H, New York, NY 10010. Call (212) 889-8334. $1 for large list.

VIDEOS - SALE/TRADE: Agnostic, Mudhoney, Shelter, Hansons, Bad Religion, Rollins, 7Seconds, Babes, L-7, Poison Idea, Big Boys, All, Operation Ivy, Black Flag, Econochrist, GG, Social Distortion, Sheer Terror, Biscuits, tattoos, movies... Craig 50 Fielding, Hamilton, Ontario, Canada L8V2P5

TAPE TRADERS "Trade contact" #2 is $1 ppd worldwide. Send list/wants for #3. Also have large trading list. Supersuckers, Bored!, ZMisfits, Accused, Devil Dogs, Descendents, Lunachicks, Trubee, Ridgway, Meanies, Dahl, Cowgirls, Samoans. "RNRD" zine, I7, Rifles $2ppd worldwide, #2 soon. Kelvin Craig, 18 Rhonda Ave, Willetton, WA 6155, Australia

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We put out updates every 6-8 weeks with tons of new stuff. All orders are processed the same day and shipped the next business day (checks may be subject to hold - see our '93 catalogue for details). Damaged goods can be exchanged. Three different ways of shipping in the U.S. available. We also give you lots of free stuff (band infos, photos, flyers, zines...-all subject to availability) with your order. We'll take credit-card orders soon. Sounds too good to be true? We've been doing this over 3 years now and the fact that we have 85% return customers every time we put out an update speaks for itself. **For C.O.D. orders** (U.P.S. only and you must have a verifiable phone number listed in your name or your folks' name and ship to the same address), mailorder info or to check on stock call our mail-order hotline at (312)942-1764. To get our brand new 1993 catalogue send four **loose** U.S. first class mail stamps (world: four IRCs or $ 3.00) to the address below. Sorry, no postage - no catalogue!

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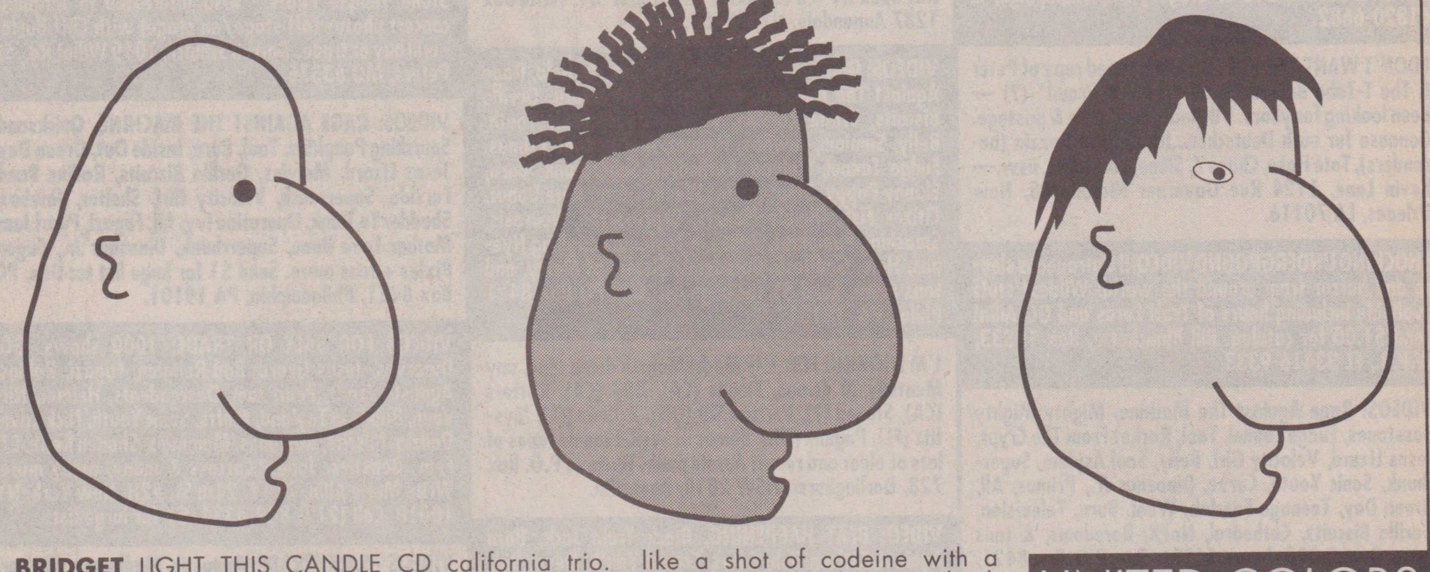

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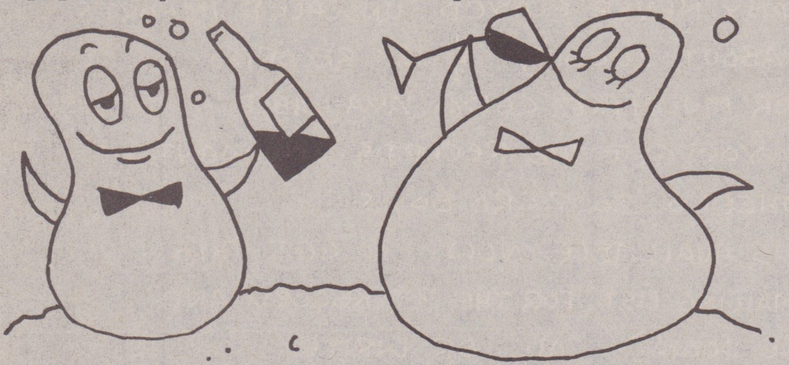

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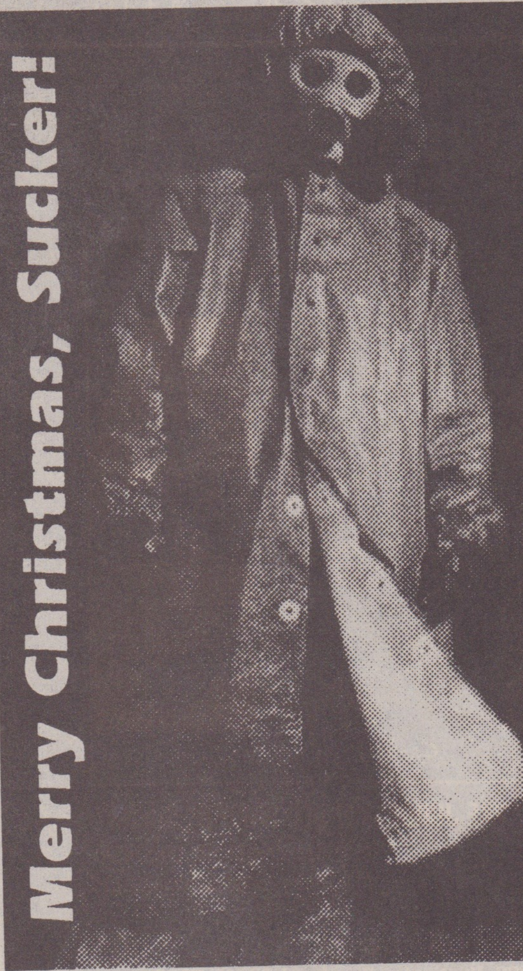

Rush Limbaugh: The Way Things "Really" Ought To Be
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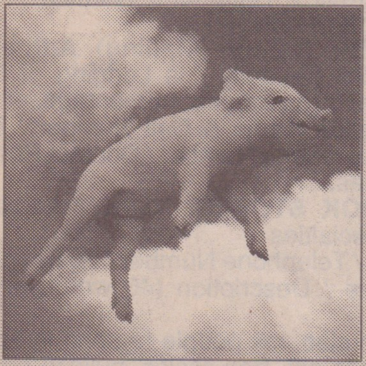

Didjits - *Que Sirhan Sirhan*
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Mekons - *I Heart Mekons*
Lp/Cd/Cs
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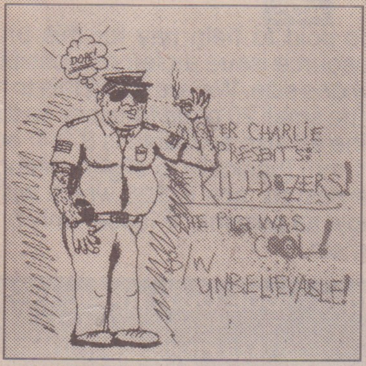
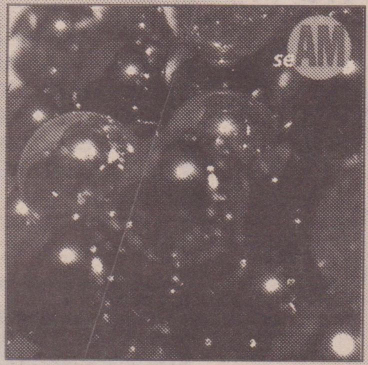


Killdozer - "The Pig Was Cool"
b/w "Unbelievable" 7" vinyl



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Pegboy - *Fore*
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BOOK YOUR OWN FUCKIN' LIFE

Do-It-Yourself Resource Magazine No. 3,1994-1995

For the last 2 years, MRR has joined forces with various other collectives and put together a resource magazine which many of you sent in listings for, and many of you utilized in booking tours, putting together compilations, traveling around the world, or just using to keep in touch. Because of the relative popularity of those editions, we've decided to go ahead and begin organizing a third edition, slated to come out around April 15, 1994. And taking over the duties of receiving all the raw data, typing it up, etc., will be the suckers at Rocco Publishing in Chicago.

We will be compiling the resources geographically, trying to give as a complete listing of DIY and related activities as possible. The thoroughness of this project.will depend on the response we get from people involved with different projects. Listings in this magazine will be free of charge all you have to do is send in a postcard with the information requested below. Please, if you're sending in listings of many types, break them down by the categories listed below so the typists won't go crazy trying to sift through a mountain of info, and keep the statements or descriptions concise!!!

LISTINGS

BANDS: Name / Address / Telephone Number / Brief Description (40 words or less please!)
DISTRIBUTORS: Name / Address / Telephone Number / Specialty (vinyl, cassettes, CD's, zines, etc.) / Area of Coverage (mailorder, wholesale, gigs, etc.)
LABELS: Name / Address / Telephone Number / Brief Description (40 words or less please!)
PROMOTERS/VENUES: Name/ (Mailing) Address / Telephone Number / Hall Capacity / Is Lodging or Food Provided? / Working Terms (guarantee, percentage, etc)
RADIO STATIONS: Station Name & Call Number / Band Frequency / Address / Telephone Number / Contact Person / Punk-HC shows and times.
RECORD STORES/BOOK STORES: Name / Address i Telephone Number / Specialties
ZINES: Name / Address / Telephone Number / Postage Paid Price / Frequency / Size / Description (40 words or less please!)
MISCELLANEOUS: We also ask people to send in tips on hangouts, cheap places to eat, free clinics, bulletin boards, crash pads, etc. These listings could be *especially* helpful for touring bands.

ADS

Display ads will be sold to help pay for this project. However, to make this resource issue as fair as possible we have decided to have only one size. We are doing this to make ads just as accessible to the small 20 page fanzines as the big record conglomerates! The ad size available is 3 3/4" across by 2" down or 95mm x 51 mm (basically, a slightly elongated business card size). The cost for ads is $25 which will help keep the cover price as low as possible. Please, only one ad per label, zine, promoter. etc.

DEADLINE: FEB 15, 1994 -- DUE OUT: APRIL 15, 1994

send all listings to:
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